



THE NEW YORK



DRAMATIC MIRROR

VOL. LV, No. 1,412.

NEW YORK: SATURDAY, JANUARY 13 1906.

PRICE TEN CENTS

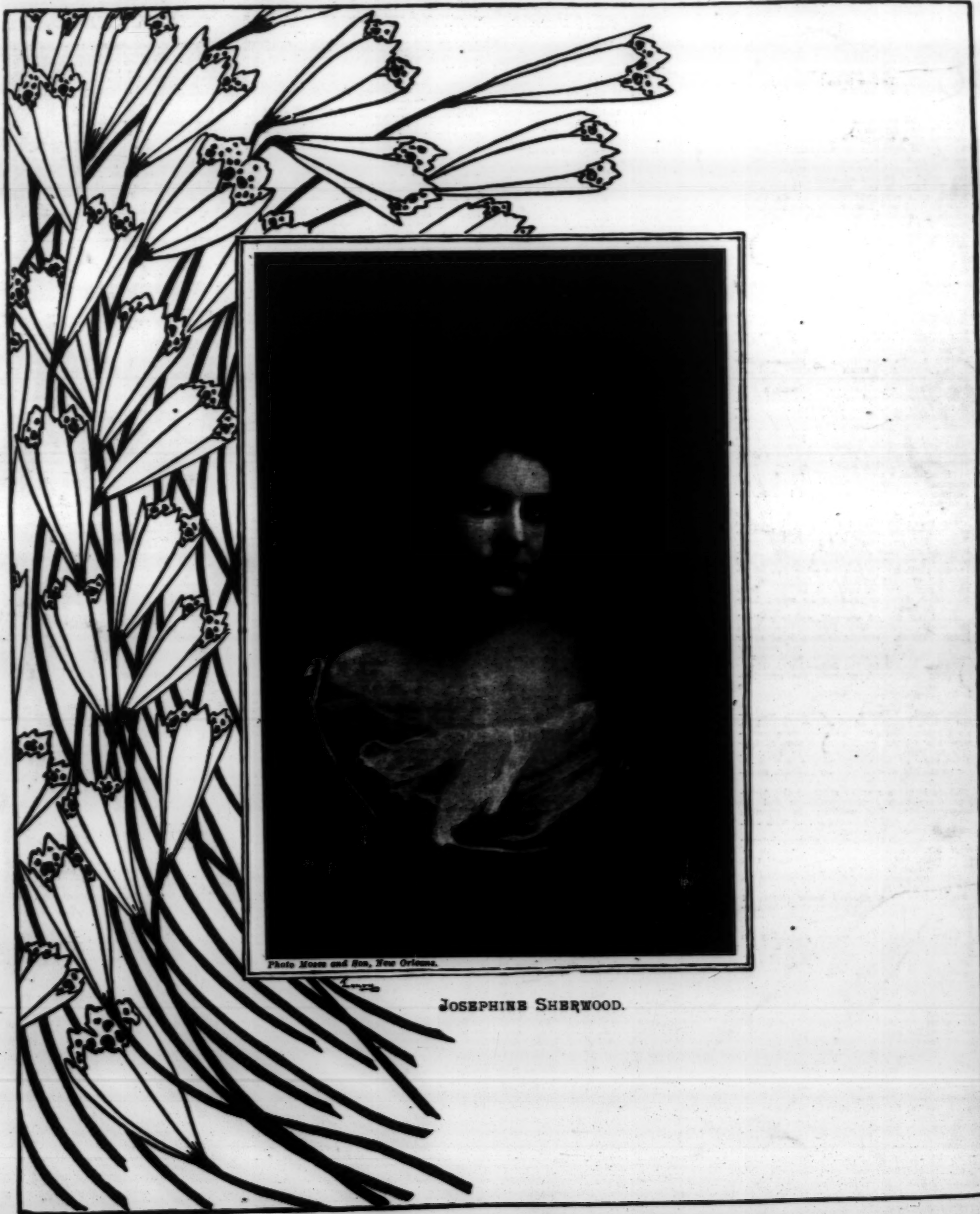


Photo Moore and Son, New Orleans.

JOSEPHINE SHERWOOD.

THE MATINEE GIRL



QUITE aside from its merits as a play As Ye Sow is an interesting psychological exhibit. Every man has within some more or less exposed chamber of his heart enshrined an ideal that sums up all the perfection of his profession. The most salient of yellow journalists dreams of a newspaper millenium, when no writer will sustain serious sprains of his imagination, and no editor will see things upside down nor inside out, nor with garments reversed, but instead of instructing his helpers to "give it this twist," will let a fact stand, as every individual must do, on his own legs. Every lawyer has reared his little castle of a future when he will only take cases that have as a basis exaltedly righteous claims. Every physician foresees a halcyon age when he will need only to be consulted upon general rules of sanitation and hygiene, and his function will be one of prevention instead of cure of disease. And every preacher has palmed, too, upon the far horizon of his consciousness a perfect ministerial age.

Rev. John Snyder, who fashioned the preacher-made play with the brief Biblical title, had in the eye of his imagination not only the golden time but the golden one. He had projected into the future a vivid picture of an ideal preacher. He dreamed into existence a man who should be young enough to be savored with much enthusiasm and possessing muscle strong enough and courage high enough to bowl over and disarm a thief with revolver leveled at the ministerial head. Forever the Rev. John Snyder purposed laying the charge that preachers are emasculate beings. His preacher of the future should have a heart through which pumped forth good red blood in sufficient quantities, yet governed by a brain like fine tempered steel. He should be, this superlative creature of his imagining, a man of feeling, yet one whose emotions were always tried at the bar of his reason. He should be strong yet lovable, human yet impeccable.

The Rev. John Snyder, as plain as his name, was a brooding presence in the lobbies at the first performance of his play in New York. He was short and broad-shouldered, his head and face resembling Andrew Carnegie's. He was grave, and one would have said imaginationless. But on the other side of the footlight crescent walked and talked and beamed the preacher, not such as Rev. John Snyder is, but the preacher he would have chosen to become.

Frank Gilmore, I am told, simply realized the ideal of the New England preacher's hidden dreams. His figure is a head taller than the Rev. John Snyder's and scarcely half as broad. He is as supple as the reverend creator of John St. John—just. He is thatched with gold, whereas the preacher-playwright is roofed with silver. And he looks perennially young, while the playwright gives the impression of having been born middle-aged. Gilmore is handsome, while—but it would be unkind to pursue the antithesis further. Certainly we girls were unanimous about him. If all persons were as likeable as Frank Gilmore made the Rev. St. John none of us would miss a service by systematically oversleeping on Sabbath mornings.

There is not a manlier actor on the American stage than Forrest Robinson and the player-preacher lost nothing in strength through playing three strong scenes with him, while he gained in beauty.

I have not had the pleasure of acquaintance with Mr. Gilmore's other performances of other roles, but there is every evidence that in As Ye Sow he has arrived.

I always come home from the theatre on bad terms with myself because I enjoy Charlotte Walker so much. I know better. I shouldn't enjoy her performances, because none that I have ever seen has been complete. But although she is a mere dramatic fledgling, flying in a serene amiability in the face of the canons of the mimic art, she is a most alluring creature. She is so femininely charming, and when a stage hero grows foolish over her there is such visible justification for his moon madness that she is like Anthony Hope's heroine, Oia Piment, her own excuse for being. Analyzed her beauty is far from classic. Her gift is rather that of an exceeding prettiness. Her gray eyes are set so far apart that they do not give the impression of a great mental acuteness; rather of youthful Madonna qualities.

Her features are fairly regular, but her chief facial charm is the upturned crescent of her lovely, ever-smiling mouth. Her profile is clear cut and delicate and the line from the chin to the sweep of her columnar throat is exquisite. In grace and in dressing she has improved within the year, but the sweetly pretty face remains too serene. The wisdom that turned the profile toward the audience while she uttered her denunciation of her husband in the big moment of the third act was rare. While not aiding the profile did not detract from the effect of her denunciatory speech. With the lovely impassivity of her face turned full upon it the audience would have missed three-fourths of the weight

of the great speech of the act. Why sorrow for the injured wife who from all facial indications did not sorrow for herself?

But her reading was good, and the flawless profile and the fine sweep from chin to throat stirred the sense of beauty, while it might have veiled some passion play of features. So much for illusion as against full face reality.

The revolt of the pretty faces against makeup is on. May McCabe, although playing a snappy spinster, had her own wholesome, applelike face to belie the assumed character. Mac M. Barnes played and looked much as my own J. H. Bunny in a Bunny part, that of an elderly lover in difficult wooing. The choir quartette was excellent, Franklyn Roberts an adequate and unregenerate villain, and the baby actress, Olive Wright, played more understandingly than any child actress that has trod the Broadway boards in the years of my remembrance.

With the kind permission of the humorists who, except in the outlying districts have finished their capering about it, we may now examine the philosophy of Andrew Carnegie's programme to be awakened every morning by the sound of the organ. So long as the neighbors do not complain about the eight o'clock organ practice and the Laird of Skibo pays the organist's bill the matter does not concern us further than an inquiry into the principle hidden beneath this seeming vagary.

The iron master wanted to start his day right. He wanted to sound the keynote of the day's events that he might keep them in tune. Since a large body of musicians, physicians, and rational philanthropists have organized the National Society of Musical Therapeutics for the application of their knowledge that music is an aid and agent in the cure of some diseases, and since this organization has been recognized, except by that class of commentators with whom critic spells clown, we may as well admit that music which we know as an excitant may also have a calming, steady effect. To get into tune for the day's varied harmonies and its sometime discords, Andrew Carnegie desires to be awakened by music which pleases him.

An actress who plays semi-heavy parts for Broadway audiences and who is charged with being of material tastes prefers to be awakened by the tinkle of a spoon in a cup of steaming coffee, and her maid beats a roll with a gold-lined spoon upon the side of the Sevres cup at nine every morning to the heavy woman's pleasant awakening. Another, who is a daughter of the great out of doors, orders that the signal for her rising shall be the raising of the lower sash of the windows in her room that she may be awakened by the caress of the cool lips of the dawn. A third, who is slightly neurotic, permits her dreams to be broken only by the sweetest voiced member of her family, and that only through the closed door, giving the effect of a call from one far away. The instinct of the human family is against a rude or abrupt awakening. Neurologists warn their patients and all the rest of mankind who will give them ear not to rise immediately upon waking. Five minutes, ten, fifteen, even twenty, in some instances, are required to adjust the balance of the nervous system, drawing back the reins from the abyss of sleep into which they had fallen. A mystic interpretation of this obvious drawing back of the faculties from far wanderings is that in sleep the soul passes out of its habitments of flesh and goes on Omar Khayyam journeys, coming back to its temporary hostelry with the earliest morning quiver of the eyelashes, and readjusting itself but slowly and awkwardly to its cramped quarters. A psychic reader known to most members of the profession told the writer to trust always the first thought upon waking.

"That first waking thought is to your life what the rising of the sun is to the earth," he said.

Which was only another way of expressing what was in the mind of a successful manager I know. A man of enviable rugged health, he explains his fine physical equipment by saying: "As soon as I go to bed I fall asleep. I never lie awake to worry. I do all my worrying about business in the morning. Every day I lie in bed an hour thinking over business. I find that I think to some purpose in the morning."

A star of great emotional power has the shades of her windows so raised every morning that her eyes fall first upon this versed motto from the Sanskrit:

Listen to the exhortation of the dawn!
Look to this day!
For it is life, the very life of life.
In its brief course live all the
Varieties and realities of your existence:

The bliss of growth,
The glory of action,
The splendor of beauty;
For yesterday is but a dream
And to-morrow is only a vision;
But to-day, well lived, makes
Every yesterday a dream of happiness
And every to-morrow a vision of hope.

Look well therefore to this day!
Such is the salutation of the dawn.

"I repeat that as some women do their prayers," she said. "I know it, of course, but I have a fancy to see it also when I wake. Looking at the letters as I repeat the words is only another form of counting the beads of a rosary."

Thus even in the commonplace matter of waking each one follows the manner of his individual taste.

A player writes to ask me why, having temporarily abandoned the stage, those to whom she applies for employment in other fields refuse it when they learn that she is an actress? Prejudice, my dear, with some mingling of logic. Players, presumably, have that unharvestable thing known as the artistic temperament, a something that yields but poorly to the iron clamp of business conditions. Try something allied to the dramatic profession, if it be coaching players, or designing stage costumes, and so tread the path of least resistance. But I am not sure that an actress will fail in any other walk, as you assume. I know two who became successful readers in publishing houses and two who acquired small fortunes as dressmakers; another who grew rich running a chicken farm.

A young singer, who is probably with a "musical comedy" company, complains that when she sings as she was taught, artistically, her songs do not "go," and that when she "bells" as the management desires she pleases her audience, but does violence to her sense of the artistic. She says the company has no sympathy with her, and asks whether

I think she should quit the stage. Foolish child! If criticism or lack of sympathy can change your purpose you might as well quit the earth. There is no room on it for those who can be pushed from their chosen path. Set your feet in the direction of your desires and let no cavaliers turn you back.

From the South a young man, who says that he is physically equipped and he hopes mentally prepared as well for leading parus, but is compelled by circumstances to play juveniles, writes to ask how much or little money he needs to bring with him when he seeks his fortune on the Altair. David Warfield says he had forty-five dollars in his pocket when he landed at the Twenty-third Street ferry, but he had anxious moments and a lightly furnished stomach. To avoid these last I would advise that your pockets be weighted with ten times as much cash.

THE MATINEE GIRL.

SAMUEL S. SANFORD.

Samuel S. Sanford, the oldest of the minstrel performers and managers, died at his home in Brooklyn on Dec. 31, 1905. He leaves a widow and a son, Walter, who is now in Australia. Mr. Sanford, who was one of the originators of modern minstrelsy, was eighty-four years old and his sudden death was due to a stroke of paralysis.

Samuel S. Sanford was born on Jan. 6, 1821, and made his debut at the age of nine as a singer in Dan Neuman's ballroom, located at what is now known as Eighth and Willow streets, Philadelphia. Until his sixteenth year he traveled with his uncle, Hugh Lindsay, who was then a popular clown. In 1840 he entered the minstrel business as a solo singer. He soon became a popular favorite as an impersonator of the plantation dandy and made an especial hit as one of the first men to sing "Lucy Long." His debut as a manager was on Feb. 16, 1843, when he was associated with Jenkins, Diamond, Wynn and Lull at the old Southwark Hall in Philadelphia. The company was successful and moved to Temperance Hall, but after a short engagement there S. S. Sanford's Minstrels went on the road, returning to Philadelphia in the following season of 1844. In November of that year the company went South and Sanford "Lucy Long." "Ole Bul" singing "Cynthia Sue," "Lucy Neal," "Ole Bul" and "Dan Tucker" and "Whar Did You Come From?" In the same year Sanford joined the New Orleans Serenaders and crossed the ocean with them, remaining in England, Ireland and Scotland for sixteen prosperous months. In November, 1848, this company reopened in New York, Sanford's salary being doubled, and the New Orleans Serenaders played an engagement of one hundred nights at the Broadway Theatre. In Philadelphia the troupe engaged Masonic Hall and there began producing a series of parodies on Cinderella, La Sonnambula, The Bohemian Girl and such pieces, all of these travesties being arranged by Kheasa. Shortly afterward the New Orleans Minstrels disbanded, and Sanford, having returned to Philadelphia, organized a new company under his own name. This company appeared in New York at the Astor Place Opera House, opening on April 19, 1852. In 1853 the Sanford Minstrels played a remarkably successful six months' engagement at Concert Hall on Chestnut street, Philadelphia. He then leased the Edwards Building, which was opened as Sanford's Opera House on Aug. 10, 1853, but was unfortunately destroyed by fire on Dec. 9 of the same year. In 1854 the company appeared again in New York and found a second permanent home in Philadelphia at Carter's Lyceum, which was rechristened Sanford's Opera House and where the company appeared continuously until 1862. During this period the minstrel troupe increased its roster from six to eighteen members and Sanford added some of his own compositions to the list of old burlesques, notably a travesty on Pocahontas. Each summer the troupe went on the road and one of his most successful engagements was for eight weeks at the Boston Museum, opening on July 7, 1854.

During the Civil War Mr. Sanford suffered financial reverses which temporarily crippled his enterprises, though he never withdrew from the field. On July 4, 1863, he was married in Philadelphia to Appoline M. Bond. On July 6, 1816, Sanford and a minstrel troupe appeared again in New York city at Tony Pastor's Opera House, having played a short time at Harum's Museum exactly three years previous. In 1870 he leased an old church in Philadelphia, which he opened as a minstrel hall on Dec. 17, but this hall also was burned during a return engagement in 1871. In 1874 he was at the Eleventh Street Opera House, Philadelphia, and in 1878 he made another short stay in his favorite city. From Dec. 4 to Dec. 9, 1871, Sanford appeared in New York at Tony Pastor's in a dark sketch entitled Old Josh.

Besides his appearances as a minstrel Mr. Sanford sometimes assumed a legitimate role, his greatest hit being as Uncle Tom in the original production of that play. He also acted Wool in The Hidden Hand, Job in The White Slave, Happy Tom in Kentucky Home, and Pete in The Octoroon. For the past twenty years he had practically been in retirement.

JOSEPHINE SHERWOOD.

Josephine Sherwood, whose picture appears on the first page, began her career as an actress a few seasons ago at the Castle Square Theatre, Boston, where she played a number of parts with the stock company. She remained there one season and then went to New Orleans, where she played in stock for two seasons. The summer following this engagement she played with the stock company at Peak's Island, Me., and then joined Broadhurst and Currie's forces, appearing with success in the distinctly different parts of Rose Walton and Helma, the Swedish girl in What Happened to Jones. This season Miss Sherwood was especially engaged for Nat C. Goodwin's company to originate the part of Sue Wilkins, the ingenu lead in Wolfville, and in spite of the failure of the play she created a most favorable impression in the character she essayed. Miss Sherwood has played a great many parts during her short career, ranging from the broadest comedy to very serious roles, and has frequently been commended for her versatility. In addition to her work as an actress she has coached Shakespearean productions at several of the leading women's colleges. She was graduated from Radcliffe College and studied for the stage under the direction of Mrs. Erving Winslow in Boston, and also took a thorough course in music at the New England Conservatory. She has composed an operetta which has been successfully staged, and has also written a number of songs of a high order of excellence.

ACTORS' GOLF CLUB.

Digby Bell, who is a prominent golf enthusiast, believes that there could be and should be a golf club especially for actors; at least one of the newspapers credits him with harboring such an enterprise. Mr. Bell plays golf at every possible opportunity on the physical culture principle and takes a particular delight in trying the famous links in all the different cities where he plays extended engagements.

There is already what is practically an actors' golf club at Nantucket, patronized in the summer months by W. H. Thompson, George Fawcett, William Harcourt, Joseph Kilgour, Harry Woodruff, Fred Perry, Frank Gilmore, and Hagard Short. At Far Rockaway Weber and Fields often used to appear on the Baywater links, and Francis Wilson, who frequently golfs at the Apawamis Club, says he is such a fiend at the game that he knocks balls about the kitchen in bad weather. John Kendrick Bangs, who at least has a literary claim to theatrical brotherhood, is fond of the St. Andrews links, and Hugh Chivers has a preference for the Van Cortlandt course. Almost all the English actors are golfers, and members of the Lake-wood Club remember George Grossmith, Jr., absorbed in expounding the mysteries of the game for the benefit of Edna May.

REFLECTIONS

Mrs. George Fox and her daughter Jean are spending the Winter in Philadelphia.

Olga Netheravie's production of Adrienne Lecouvreur, originally announced for last week at the Herald Square Theatre, will have its first presentation in Baltimore on Feb. 5.

Clara Driscoll, whose first opera, Mexicana, has just been successfully produced, has been engaged by the Shuberts to write a musical comedy in which the managers will present Julia Sanderson.

H. C. Cooley, for five years general manager for Gus Hill's attractions, has been engaged by Henry W. Savage as general manager for his productions.

Charles Ulrich's new Western play, A Cowboy's Honor, will receive its premiere production at the Avenue Theatre, Chicago, on Jan. 14.

Joseph Lewis, husband of Fanny Ward, arrived in New York on Jan. 1 to join his wife, who has been here several weeks.

Florence Lester, who originated the part of Texas West in Jane Maudlin Feig's comedy-drama, Texas, has been selected by this author to originate the title-role in her new play, The Girl Fanny. Miss Lester is now a guest at Mrs. Feig's country home, The Boulders, near Mount Kisco, N. Y., where she is studying her part.

Brown's In Town company, under the joint ownership of Felix Biet and Jules B. Schloss, opened its season on Dec. 30 at Orange, N. J., and is now touring the South.

W. A. Rusco, manager of Richards and Fringie's Minstrels, spent the holidays at his home, Mt. Maple, Bridgeport, Mich.

Hartley Manners' four-act play, A Marriage of Reason, has been acquired by a firm of New York managers, and may be produced before the season is over.

On Thursday afternoon, Jan. 11, at the Empire Theatre, the American Academy of Dramatic Arts will give the first production in this country of a three-act play by the German author, Johann Wiegand, dealing with the life of Catherine the Great, entitled The Conqueror. Two one-act plays, On the Veil, by Frederick C. Patterson, and A Friend in Need, by Harold Heaton, will also be given.

Victor Herbert and Henry Blossom have contracted to furnish a new light opera for Fritz Scheff season after next, when she has concluded her engagement in Mlle. Modiste. In the new opera all of the scenes will be laid in Austria except the last, which will show the interior of the Metropolitan Opera House, New York.

O. S. Hathaway has secured the rights to Other People's Money, which has been rewritten by its author, E. O. Towne, and will send it on tour, with Thomas Carlton in the principal comedy part.

Fire in a baggage car destroyed several of the trunks of The Clansman company en route from Syracuse to Albany last Wednesday. The scenery in the same car was unharmed.

Edward H. Ward has been presented with a handsome alligator traveling bag by the members of the Rudolph Adolph company. Mr. Ward is acting stage-manager of the company.

Harry Bewley and Violet Barney (Mrs. Bewley) tendered a banquet to the entire Aubrey Stock company on Christmas night at their hotel in McKeesport, Pa., after the performance.

Manager Claire Patten, of the Hap Ward company, fell on the street in Philadelphia last Wednesday and fractured his right leg below the knee. It will be several weeks before he can attend to business.

James Kyrie MacCurdy has signed with Rowland and Clifford for a term of years to appear exclusively under their management. Mr. MacCurdy is on tour with The Old Clothes Man, having written the play and originated the leading role of Solomon Levi.

The Winning Girl, which was not successful as a musical play, is being converted into a straight comedy and will take the road again in February with a small cast and no chorus.

Wade Rhine, last season playing the heavy in The Wayward Son and who this season originated the comedy part in Timothy Tolan in How Hearts Are Broken, has gone to California for his health for the balance of the season.

W. J. Kelly has signed a two years' contract with M. E. Rimbarg to appear at the Yorkville Theatre in a stock company to be selected by Mr. Kelly. He will make his first appearance on Jan. 22 in Old Heidelberg, and will change his bill weekly.

Thomas W. Ross will probably be seen in the role of the negro horse trainer in Blue Grass, an elaboration of the sketch, The Blue Grass Handicap.

Harry Woodruff has been engaged for the leading role in Tom Brown of Harvard, a play written for James Young, and to be produced by Henry Miller.

Clarence Bennett, who wrote A Royal Slave and The Holy City, has just finished two new plays, Under the North Star and The Warning Bell. Elaborate productions of the two pieces will be made by Gordon and Bennett in the near future.

Charles E. Barton will succeed Hollis E. Cooley as general manager for Gus Hill's enterprises. He is at present business-manager of Gay New York.

May Wards is in a critical condition at Mount Sinai Hospital, where an operation for appendicitis has been performed.

Jeannette Elberta, who was obliged to cancel her engagement through illness with Louis Mann's company, has entirely recovered and is able to accept engagements.

Hasting Clawson, of the firm of Yuen, Wood and Clawson, writing from Gibraltar, reports that their attractions, which have played Madeira, Funchal and are now at Gibraltar, are doing an excellent business. They will visit the West Indies and South America later.

T. H. Winnett has arranged with True L. James to act as sole agent for all his plays for five years. The list includes First Violin, as presented by Richard Mansfield; That's John's Way, as produced by Melbourne MacDowell, and The Old Melody, as presented by Mr. James and his company on the road. Mr. Winnett has also secured for a number of years Hal Reid's play, Heart of the Blue Ridge.

Lisle Leigh will play a special engagement of one week with the Imperial Stock, Brooklyn, playing Sue Endaly in Blue Jeans, beginning on Jan. 9.

Isadora Duncan, the barefoot dancer, has been forbidden by the police to dance in public in Berlin. Miss Duncan is an American dancer who makes her home in Italy.

Several performances of As Ye Sow will be given at the Garden Theatre during the week of Jan. 15 for the benefit of the Xavier Institute for the Blind.

Nellie McCoy, entirely recovered from her recent nervous collapse, returned to the cast of The Earl and the Girl last night, replacing Florence Sinnott in her old part of Daisy Fallowfield.

Manager Fitzpatrick, of The Earl and the Girl company, was presented by Eddie Foy with a pair of gold link cuff buttons with diamond settings as a New Year's present.

Selwyn and company have secured the American rights of What the Butler Saw, a farce by Edward A. Parry and Frederick Bouillot, which has had a run of nearly two hundred performances at the Savoy Theatre, London.

Edith, the six-year-old daughter of William L. Gibson, died on Dec. 31 in New York city of pneumonia. Mr. Gibson is leading man in the company playing A Texas Steer, and received the news in Bloomington, Ill.

AT THE THEATRES

To be reviewed next week:
THE BRAINIER DIAMOND AND A CASE OF ARSON.....Madison Square
 The Redemption of David Corson.....
THE CLAMMERS.....Majestic
CARLSON RYON'S PROFESSION.....Daily
COMING THRO' THE RYE.....Herald Square
THE GREENMAN O'PEN.....Fourteenth Street

Weber's Music Hall—Twiddle-Twaddle.

Musical comedy in two acts. Dialogue and lyrics by Edgar Smith; music by Maurice Levi. Produced Jan. 1.

Philip Grabfelder.....Joe Weber
 Rhosomir Dodge.....Charles A. Biegelow
 Richard Jones.....Edward J. Connelly
 Hon. Algonzo Fitz-Harris.....Ernest Lambert
 The Grand Duke Josef.....Bonnie Maginn
 Captain Schmitt.....Sam Marlon
 The Emperor Franz Josef.....Sam Marlon
 Jack Potter.....Jarvis Joeelyn
 "Toots" Horne.....Jack Joyce
 Charles Hawes.....James Nugent
 Howard W. D. Brown.....James Kaufman
 Herr Biederstein.....H. W. Robinson
 Herr Krautendurst.....J. McLaughlin
 Herr Katsenjammer.....John D'Arcy
 Emma.....Ambrose Ball
 Rumpelstiltskin.....T. C. Diers, Jr.
 Colonel Fox.....David R. Locke
 Monsieur Montmartre.....Al. T. Darling
 Matilda Grabfelder.....Marie Friesman
 Mrs. Jack Van Shale.....Trixie Friesman
 Maggie McGurk.....May Montfort
 Gladys Dodge.....Erminie Marie
 Count Ladislav.....Edythe Moyer
 Cheta.....

Joe Weber's Music Hall was filled to suffocation on New Year's night with a typical New York crowd such as used to gather in the Weber and Fields days, when the entertainments given at the cozy little house were the most popular in town. As one passed through the lobby it seemed like old times, for flowers were stacked up nearly as high as the ceiling, and there was an air of good-fellowship that can be found in no other theatre in the city. The occasion was the reappearance of Mr. Weber's company in a new piece called Twiddle-Twaddle, billed as "a merry-go-round of mirth, melody and madness in two acts." The book and lyrics are by Edgar Smith and the music by Maurice Levi, and it is needless to say that every member of the cast was fitted with a part fitted to his or her personality. Mr. Smith has been the "word-tailor" for this company for many seasons, and while his latest effort is by no means his best it has many happy moments, and when the players settle into their parts it will undoubtedly go with the swing characteristic of skits at this house of cleverness.

The scene of the first act is laid on the Esplanade at Marienbad, and that of the second at Venedig, the Coney Island of Vienna. Philip Grabfelder, a German-American sausage-maker, has come to Marienbad with his daughter Matilda. Grabfelder has nothing but money, and his daughter has an ambition to mix in real society, so the old man pays \$1,000 to Algonzo Fitz-Harris, an impetuous Scotch lord, who agrees to introduce the Grabfelders to everybody worth knowing, even to the Emperor of Austria. A number of more or less amusing complications ensue, in which are involved an American insurance man and a typical Western gambler. Of course the plot amounts to very little, as most of the time is taken up with songs, dances, marches and comedy business. Ninety-nine and one-half per cent. of the honors fell to Marie Dressler, whose exuberance was the mainstay of the production. Miss Dressler bubbled and sparkled like a glass of good champagne, and every moment she spent on the stage brought joy to the hearts and laughs to the lips of the spectators. She sang "It's Hard to Be a Lady in a Case Like That," with great unction, and simply took the house by storm with a ditty called "Hard Luck Stories of the Stage," in which she imitated various types of actresses in an extravagantly humorous way that was truly refreshing. Miss Dressler is now at the zenith of her popularity. Mr. Weber was as good as ever in the sort of part he always plays. He uses no German partner in the present production, Miss Dressler taking the place of the male foil formerly employed. It is needless to say that she filled the bill to perfection. Charles A. Biegelow had few opportunities, but he made the most of those that came to him. Ernest Lambert played the Scotch lord in an amusing way, though he had to make himself look ridiculous in an ill-fitting suit of kilts that showed his painful lack of adipose tissue to great advantage from a humorous point of view. Edward J. Connelly played the gambler, and was more than equal to the task, his work being very clever. Bonnie Maginn did not look well in a dress suit, but when she appeared in blue tights later on she made a ravishing picture. She sang two songs, and though her voice will never make Melba envious her good looks carried her through very nicely. Trixie Friesman made a fine appearance and sang her songs well. May Montfort scored a hit as a Yankee girl running a newsstand at Marienbad, and is a valuable acquisition to the company.

The best-like numbers in the score were "Butterflies of Fashion" and "For You and the Girl You Love," both done by Bonnie Maginn and the chorus; "My Syncretized Gypsy Maid," by Mr. Biegelow; "O Heigh Ho," by Mr. Weber, and "Hats," by Miss Dressler, Miss Friesman, Mr. Lambert and the chorus. The production was staged by Al. M. Holbrook, who deserves much credit for his excellent work. The costumes are beautiful and the scenery and accessories are in excellent taste.

Fields—Julie Bonbon.

Play in four acts, by Clara Lipman. Produced Jan. 1.

Mrs. Schuyler Van Brunt.....Dora Goldthwaite
 John Van Brunt.....James Durkin
 Grace Carson.....Muriel McArthur
 Mrs. Johnson.....Mary Cecil
 Mrs. Lester.....Alexandra Phillips
 Yama.....R. Slato
 Mrs. Laverly.....Maggie Fielding
 James Stevens.....George Pancoff
 Dr. Bunting.....M. Thornton Simpson
 William Morris.....Harry Knowles
 Julie Bonbon.....Clara Lipman
 Jean Poulon.....Louis Mann
 Charlie Madison.....Meredith G. Brown
 Freddie Krautendurst.....Gaston Bell
 Eddie Hudson.....Wyrley Birch
 Anne.....Ray Beveridge
 Caroline.....Ela Ferguson
 Kathie.....Beatrice Bertrand
 Anabella.....Louise Laroux
 Leslie.....Samuel White
 Dan.....Anthony Asher
 Max Schwartz.....Oris Sheridan
 August.....James Weller
 Salvation Army Lasses.....Katie Gilman
 Newshy.....James Helton
 Messenger Boy.....Percy Helton

If Clara Lipman's first produced play depended upon originality of plot to make it go it would scarcely pass the corner. The story is hackneyed and has been told a great many times before in better and in worse form than Miss Lipman tells it. A French milliner falls in love with the son of a wealthy New York family, the son's mother objects to the marriage and uses possible plots on the girl's character to dissuade her son from the union. The son knows better than to believe evil tales, even when his eyes confirm them, and he and the milliner close the play with a fond embrace.

But the bid for success does not depend upon the story. There are enough unique situations, good characterizations and bright lines to give Miss Lipman a right to be proud of her work, and the joint appearance of Miss Lipman and Louis Mann in roles that give them excellent opportunities is attraction enough to keep the box office man busy for some time to come. The opening night showed that the pruning knife needed to be exercised extensively and that a good deal of fringed edge awaited trimming. The play lasted from eight-twenty to eleven-thirty.

The first act shows the interior of Julie Bonbon's French millinery shop in New York, with a

full complement of salesladies and trimmers, and a supply of hats that should make every woman in the audience wish to have a part in the play. Julie returns from Paris with new creations, a collection of Paris lace and new wigs. She is lace wrapped about her ankles. Customers are doted with hats and exhibit various traits of feminine nature, while Julie gives away a good many tricks of the trade. John Van Brunt, the wealthy scion, appears, learns the occupation of his fiancée, says it does not matter, and goes home to acquaint his mother with his intentions. Julie's reprobate father, Jean Napoleon Poulon, calls upon his daughter, who receives him with love and partly concealed disgust at his condition. Julie receives a call from James Stevenson, an old beau, and accepts an invitation to a birthday dinner at Little Hungary. The act closes with a declaration of war between Julie and John's mother.

In act two Mrs. Van Brunt is receiving in her library calls from Mr. Stevenson and from Julie's father, and is preparing a nice fit of hysterics to use in case John persists in going to Julie's birthday party. Mr. Stevenson refuses to tell of his relations with the milliner and John refuses to give her up. Old Poulon, after helping himself to wine and cigars, becomes angry with John because John will not talk "business" with him, and angry with Mrs. Van Brunt because she nukes him return the cigars and other small trifles he had abscondingly stolen. He offers Julie to Stevenson. Mrs. Van Brunt, finding John persistent in going to the party, has her fit of hysterics to keep him home, but a bustling doctor gives her a hypodermic injection of morphine, sending her to sleep, and John makes his escape. The third act shows the interior of Little Hungary, with Max Schwartz, the proprietor, a Hungarian orchestra, a gathering of the sort of diners one expects to find there, and a table laid for Julie's party. The act is full of boisterousness and of horse-play, and while it goes with much spirit is more noisy than funny. Julie's party is held without John. Old Poulon makes a speech that is interrupted by the orchestra playing "Everybody Works but Father," and Julie does a dance on the table in the face of her lover, just arrived and much disgusted. John leaves her companions in a restaurant with a melodramatic speech, and Julie faints as the curtain falls.

The fourth act takes place in Julie's boudoir, where the merry-makers of the night before are sleeping in uncomfortable positions. Julie announces her determination to go back to Paris and forget John, and sends her friends to prepare her trunks. She learns from her father of his offer to Stevenson, and after a strong scene with the old man forgives him and sends him out to take the Pledge. Telegrams from John, followed by John himself, who announces that he has given up his family and is ready to marry Julie, change Julie's plans, and when Poulon returns, having pledged his watch and acquired a further supply of inebriation, he finds the young people in each other's arms.

It is safe to say that Louis Mann has never appeared to better advantage than he does as the old Frenchman. He typifies the broken-down boulevardier, absolutely worthless to himself and every one else, and altogether without sympathy. It is a pity that he does not distinguish better between humor and vulgarity in real society. At times the business that accompanied his lines was extremely gross, and unnecessarily so.

Miss Lipman deserves praise not only for writing the play, but for her playing. She was a vivacious Julie and in the one or two heavy scenes was convincingly emotional. Her French was better than the French accent to her English. The support was particularly gratifying. Dora Goldthwaite played Mrs. Schuyler Van Brunt carefully, and her exhibition of hysterics in the second act was excellent. Maggie Fielding as Mrs. Laverly, wife of a contractor, gave an amusing bit of character work in the first act and was missed when her only scene was finished. Muriel McArthur, Mary Cecil, and Alexandra Phillips as society friends of Mrs. Van Brunt sustained the parts well. Ray Beveridge made a dignified forewoman at Julie's shop, and Elsa Ferguson, Beatrice Bertrand, and Amy Lesser were agreeable salesladies. James Durkin failed to make a sympathetic character of the hero, John Van Brunt. George Pancoff gave a good impersonation of the old beau, Stevenson. Meredith G. Brown, Gaston Bell, and Wyrley Birch played Julie's irresponsible boy friends with snap. Mr. Bell was particularly good as Freddie, the leader of the trio. Anthony Asher looked and acted very much like the character he played, Max Schwartz, the proprietor of the restaurant. The small roles were satisfactorily filled. A word of praise is due the extra people and the careful stage management.

New Amsterdam—Forty-five Minutes from Broadway.

Operatic comedy in three acts, by George M. Cohan. Produced Jan. 1.

Mary Jane Jenkins.....Fay Templeton
 Flora Dora Dean.....Lola Ewell
 Mrs. David Dean.....Julia Ralph
 Mrs. Furdy.....Charles Prince
 Tom Bennett.....Donald Brian
 Kid Burns.....Victor Moore
 James Blake.....Charles Prince
 Daniel Cronin.....James H. Manning
 Andy Gray.....Mabel Bert
 Station Master.....Maurice Elliot
 Police Sergeant.....Floyd E. Francis
 Messenger Boy.....Nat Hoyster

Though neither George Cohan nor Fay Templeton would be chosen to exemplify the classic tendency of modern artistic endeavor, they are both of them much more accomplished members of the dramatic brotherhood than the greater portion of those writers and performers who take themselves more seriously in creating Forty-five Minutes from Broadway, which is really more of a melodramatic farce than a "musical comedy," in spite of the songs and the choruses. Cohan has proved his ability to arrange tailor-made parts for others with the same skillful accuracy as for himself. Little Johnny Jones was never more pre-eminently adapted to the mannerisms of George M. Cohan than Mary Jane Jenkins to the peculiar methods of Fay Templeton. Before proceeding to any detailed criticism an important ground for general satisfaction should surely be recorded: It is a pleasure to see Fay Templeton in an absolutely clean play, one in which her wonderful powers of mute suggestion are not deliberately employed with a salacious intent. If Miss Templeton really understood how expert she has become and how much respect she truly owes to herself she would never debase her gifts by appearing in plays and burlesques of a less worthy nature.

Forty-five Minutes from Broadway is a good-humored satire on the life and manners of New Rochelle, and the characters are naturally a mixture of native and "with guy" from the metropolis and more especially Forty-second Street. The plot was divided into three well-constructed acts, replete with puns and action, and some music to keep the ball rolling. A certain local millionaire died suddenly before the rise of the curtain, a man so miserly that "he made Russell Sage look like a spendthrift," and so economical that he bought ice cream on Sundays. All New Rochelle had anticipated that the old man would bequeath his wealth to this household, Mary Jane Jenkins, but as no testament had been found the property had all passed into the hands of Tom Bennett, the heir-at-law. Tom arrived in New Rochelle with his theatrical fiancée, Flora Dora Dean, and Mrs. David Dean, his prospective mother-in-law, who was a loud-voiced termagant of a woman with a variegated past that it cost her no little trouble to conceal. For his secretary Tom had selected Kid Burns, whose former occupation had been playing the races and lounging around Broadway between times, but who had a true and loyal heart in spite of his roguish manners and a tongue that could only speak English as she is written in the *Sunday Telegraph*. In the town were two important characters, James Blake, the upright public administrator who had executed the will, and David Cronin, a rascal who pretended to be in the mining business and who had sold a lot of worthless stock to the old millionaire, and now, being unusually hard put to it for cash, wanted to unload some more of his picturesque debris on young Bennett. It developed that Cronin

was conversant with the entertaining history of Mrs. Dean's former escapades—escapades is more refined than some other words which might be more precisely descriptive—and the protector was anxious to let his weapons lie idle. He forced Mrs. Dean to invite him to the reception at the Castleton mansion, making her promise to establish him in the good graces of her son-in-law, and Madame might never have been suspected of complicity had the Kid not chanced to see the two villains—for they were unmistakably the melodramatic villains of the piece—parading off in arm in arm. The second act was devoted entirely to an amusing parody of a reception to the populace of New Rochelle and to a series of laughable quarrels between Tom and the despotic Mrs. Dean, mainly occasioned by the unique table manners of the Kid. Tom was, of course, ignominiously vanquished at every onslaught, every time the mother and daughter rushed upstairs, and the reconciliations were still more ludicrous than the noisy disturbances. The final disagreement was caused by the entrance of Cronin, who came according to Mrs. Dean's invitation and was at first refused admission by Tom. The Kid spoke his mind to all concerned as freely as the young Bennett ordered him to quit the house next morning, and Cronin put the cap to the climax of his machinations by forcing Mrs. Dean to disclose the combinations of the safe. Cronin, pretending to be Bennett's lawyer, called him to town over the telephone and almost the moment the house was dark entered in burglarizing fashion, only to be seen by Mary Jane, who was on the point of retiring. Mary Jane started the piano, Cronin bolted out of the window, and the Kid went after him in pajamas. The last act was naturally elucidating. The action took place at the New Rochelle railroad station, where the Kid and Mary Jane—both very much in love—came to depart for the metropolis. Mr. Burns produced the will, which he had found the day before in a suit of clothes he had bought from the butler and which bequeathed the entire estate to the housemaid. The Kid said he could not marry her if she had a million. She took him at his word and destroyed the document. Cronin returned hand-cuffed, and Mrs. Dean and her lover's daughter departed in an automobile as the most speedy means of leaving town.

Fay Templeton, as Mary Jane, gave a wonderful performance. There is no disputing the fact that she has an extraordinary technique for burlesque comedy—burlesque, yet so nearly sincere that one does not think of it as exaggerated. She is never so convincingly funny as when she weeps, which is sufficient testimony as to her power of distorting human emotions into humorous channels. As the housemaid she had all of her ancient dramatic equipment—such as the well-known paradoxical, but so effective with the difference already noted that there was no sensual suggestion. It is a perfect delight to hear her splendid elocution; it is almost an equal pleasure to hear her sing, for, though her rendition would never help another Orpheus to charm his sweetheart back from the under world, one knows that she is singing exactly as she wishes to and producing exactly the result she desires. It is always a temptation to write a treatise on Fay Templeton's artistic economy, her ability to deal effectively with little motions, her strange power to make a modest droop of the eyelids, so to speak, re-echo through the whole house, and her magnificent control of comic repose. She is so excessively and literally simple one feels that she must be wiser than the equally stolid Sphinx, which may also have been laughing quietly to itself for centuries so far as we know. A love scene between Fay Templeton and Victor Moore, who played Kid Burns, is a treat that may well be considered a permanent standard for this particular brand of farce-comedy. Victor Moore was a capital Kid, wise enough to be no "tougher" than the actual reality of the race-tracks and skillful enough to exhibit the good qualities of a square sport. Julia Ralph as Mrs. Dean had a more resounding and voluble part than her daughter, played by Lola Ewell, but Flora Dora was quite as well done as her aggressive parent. Her continual plea, "Don't mind, mother dear," never for a moment deceived the audience into believing that she had any genuine love for the millionaire victim, yet she was, in a pretty little thing that Tom's obstinate determination to marry her did not seem inhuman. Marion Singer did a certain old walling and gossiping native of New Rochelle, and, in slang phrase, did her brown. Donald Brian was conventional as Tom Bennett, merely because his role was constructed along conventional lines; in the second act he showed himself to be a good comedian. Charles Prince, the honest administrator, was both a better man and a better actor than James H. Manning, the villain. Louis R. Grisel was an effective and unusual type of treacherous old butler. Three minor characters were well performed by Maurice Elliot, Floyd Francis, and Nat Hoyster. The eight New Rochelle girls formed a singularly attractive chorus, and the four reporters made a quadruple hit all of their own.

Daily's—The Crossing.

Romantic drama in four acts, by Winston Churchill and L. E. Shipman. Produced Jan. 1.

Nicholas Temple.....John Blair
 David Ritchie.....Stokes Sullivan
 Auguste de St. Gre.....Etienne Girardot
 Harry Riddle.....J. M. Sullivan
 Antonette de Carondelet.....Laura Clement
 M. de St. Gre.....Arthur Lawrence
 Dr. Perrin.....Edward Donnelly
 Captain de Crespien.....Shelley Hull
 Lieutenant Saumarez.....Edward Donnelly
 Andre.....F. Richter
 Fontaine.....Sidney Mansfield
 Picard.....J. R. Delamater
 Jean.....J. P. McGuire
 First Old Man.....Fred Hardy
 Second Old Man.....G. H. Beneman
 Sol.....Andrew Stephens
 Mrs. Temple.....Mabel Bert
 Baroness de Carondelet.....Laura Clement
 Madame de St. Gre.....Lillian Ward
 Madame Bonnet.....Jane Gordon

Winston Churchill, before attempting to dramatize "The Crossing," should have called in a more experienced consulting physician than L. E. Shipman and learned the internal truths of his own composition. The plot, which served well enough in a novel, where the lack of plausibility was concealed by a historic purpose and by leaving the reader to visualize for himself, became little short of preposterous when presented on the stage. The average man or woman in reading a novel will take almost anything for granted if only the author is sufficiently clever to inspire a degree of interest; he is not accustomed to forming distinct pictures of the situations or characters involved. Making a drama of a story is not unlike performing a surgical operation on the book. All of its constructive maladies are relentlessly exposed to view. This is perhaps a circumlocutory method of presenting the simple fact that The Crossing as dramatized failed to create an illusion. The people purported to be human beings with human passions and motives, yet they were obviously inconsistent and unreal. An unconvincing play necessarily becomes monotonous—monotonously unconvincing. Moreover, the language of the dialogue was conventional and inflated. Under certain circumstances the villain offered generously to "crush" his mistress, the lady used such phrases as "I shall never see you again," and the melancholy hero "charged" people to speak. It takes a very grand manner indeed to carry off such characteristic bombast.

Agas before the rise of the curtain Mrs. Temple—who must have been a decidedly "weak vessel" to be led astray by such a man—had been betrayed by a certain Englishman named Harry Riddle. For his sake she had abandoned her husband, who seemed to have been an equally unprincipled brute, and also her innocent child, who matured by manhood much embittered and determined to have his revenge at any cost. This unchivalrous attitude toward his own mother was not surprising in the offspring of such parents. Riddle entered the Spanish service as Colonel Clive and was in New Orleans during the French possession in company with his paramour, who was supposed to be his sister and was made much of in the best society. David Ritchie and Nicholas Temple, the vindictive son, together visited New Orleans. Nicholas, who had already trav-

ersed various countries with the same purpose, still in search of his mother and Mr. Riddle. By this time Riddle had made up his mind to marry Antonette de St. Gre—her father announces the betrothal in the second act—and proposed to have the ubiquitous Nicholas executed as a spy. Naturally Nicholas and Antonette had fallen in love at first sight. By the middle of the third act Riddle, or Colonel Clive, was on the point of putting Madame out of the way by the simple expedient of having her shut up in a madhouse. Nicholas appeared upon the scene, discovered the identity of the Colonel, fought a duel, killed him, and with a sudden return of filial affection forgave his mother. In the last act Mrs. Temple admitted her maternity and disgrace just in time to prevent Nicholas from being shot by order of the Governor, Baron de Carondelet. Auguste de St. Gre, the comic juvenile of the piece, admitted that he had unsuspectingly carried to Nicholas rooms the envelope containing the plans of the fortifications. As he had done this to oblige the Colonel, Nicholas was proved never to have been a spy but merely to have been the victim of a nefarious plot. The duel at the end of the third act was the strongest scene and would have been thoroughly effective had the circumstances leading up to it been reasonably possible.

John Blair as Nicholas, J. H. Gilmour as Riddle, Ralph Delmore as the Baron and Arthur Lawrence as M. de St. Gre all made a noble effort to assume "the grand manner," and, considering the difficulties, succeeded remarkably in sustaining a certain tone of elevation. John Blair certainly made the most of his role in many fashions; he was a good lover and an honorable antagonist. Gilmour was a villain from his hair to the soles of his feet, but no amount of melodramatic force could make his actions credible. Stokes Sullivan as David Ritchie, the companion of Nicholas, was competent, yet a little too normal for the exaggerated atmosphere of the play. Delmore as the Baron, whose ruling passion was the detection of American spies, made an interesting feature of the performance, and Etienne Girardot, the juvenile fool, furnished some comedy relief as it was and might have furnished a great deal more with a better opportunity. Edward Donnelly was the physician who recommended insane asylums and did well what little he had to do. Shelley Hull was a captain of the troops, and the rest of the men had their names on the programme mainly through the extensive courtesy of the management. Violet Houk, who is altogether inexperienced, made a fairly attractive Antonette, although she displayed no unusual talent. Mabel Bert as Mrs. Temple perhaps deserved more credit than any individual member of the cast for the womanly spirit and resignation with which she contrived to endow her character. Laura Clement and Lillian Ward as two of the grand dames had no chance to distinguish themselves. Jane Gordon as Madame Bonnet was a very pretty innkeeper but unfortunately modern and American.

American—Mr. Blarney from Ireland.

A musical comedy-drama in four acts, by Charles E. Blaney. Produced Jan. 1.

Daniel Blarney.....Fiske O'Hara
 Michael Murphy.....J. P. Sullivan
 Charles Murphy.....Edwin A. Sparks
 Samuel Barker.....W. F. Walcott
 Patrick Croker.....John Martin
 Jimmie Drake.....George Cooper
 Buck Trainer.....Howard Crumpton
 Foye Taber.....Herbert Jones
 Thomas Wilson.....A. H. Voight
 Henry Thomas.....C. A. Ward
 Felix Watts.....C. A. Ward
 Laurence Cohen.....J. S. Floyd
 Henry Foster.....Charles T. Parr
 E. H. Dermott.....William Trent
 James Conroy.....Albert Rector
 Sam Fay.....Henry Farwell
 Kate Murphy.....Eugene Hayden
 Sadie Croker.....Florence Roseland
 Nora Scallen.....Maggie Weston
 Little Mary McAnn.....Quencie Marble
 Mollie Callahan.....Blanche Marble
 Mabel Jolly.....Nellie Barnard
 Mother Quinn.....Grace Marble
 Jennie Clontz.....Lou Oberlie
 Winnie Thomas.....Olive Carr
 Artine Mercer.....Marie D. Stuart
 Myrtle Walton.....Marie Bennett
 Tillie Dawson.....Olive Wagner
 Mrs. Emma Cohen.....Josephine Carr
 Fannie Clark.....Lavender Byers
 Sally Parker.....

It has been rumored that Fiske O'Hara is to be a rival of Chauncey Olcott, and he obviously is attempting to jump the fence and grasp in the same field of Irish-American clover. Mr. O'Hara sings an effective tenor, very light and very lyric, which pleases the audience because of its melodious flexibility. Also Mr. O'Hara composes some of his own songs and has a sentimental fondness for holding small children on his knees and pouring delicate sentiments into the ears of attentive listeners. However, it should be distinctly understood that there is no reason or justification for reviewing this particular actor's work in a satirical humor, whatever one may think of that entire school of patriotic histrionic sentimentalism. This new star is a fine, robust, jovial specimen of vigorous youth, he has abundance of hearty good-will, he has considerable dramatic talent, he has an agreeable voice and he sings with somewhat unusual technical skill. The Irish-American population is almost as important a factor theatrically as politically, and amply numerous to support yet another national comedy.

Mr. Blarney from Ireland was announced on the programme as an Irish-American musical comedy-drama, and it would be difficult to describe the entertainment more concisely. One observed that the plot was of a strenuous order, as though Charles E. Blaney were still keeping his cerebrum and cerebellum in condition by some mental system of Swoboda gymnastics, yet it was by no means such aggressive melodrama as many of the plays which make their bid for public favor on the stage of the American Theatre. Not a single piece of stage mechanism was called upon to do the rescue act; the hero was competent to overcome the villain and his dastardly associates without making any commonplace appeal to the stage carpenter. He could have faced the Spanish inquisition with unfaltering confidence and supreme good humor.

The delightfully heroic Mr. Blarney, graduate of Trinity College, Dublin, came to America, having been engaged as superintendent of Michael Murphy's real estate office to supersede a villain and embezzler named Samuel Barker, who unfortunately knew that the seducer of Sadie Croker was none other than Charles Murphy, the son of his employer. Sam Barker, being in possession of this exclusive information, had forced young Murphy to act as his cat's-paw and forge his father's name to sundry checks, and even though discharged from the office, he continued to levy blackmail. Old Mr. Murphy entered the Senatorial campaign. Barker and Blarney—who, by the way, must have secured his naturalization papers with strange celerity—became rivals in the aldermanic contest. In his political aspirations Murphy senior found the assistance of Barker and Foye Taber, a process server discharged by Blarney, indispensable and ordered his young superintendent to set matters right with these heelsers—which he stubbornly refused to do. Blarney also chose to assume the guilt of young Murphy as the father of Sadie's illegitimate child and was consequently obliged to surrender his position. In a wonderful Tammany election, Blarney, backed by Buck Trainer and furnished with funds by the old housekeeper, Nora Scallen, managed to win out by some three hundred votes cast on the West Side. Finally, in the fourth act, Barker was arrested for stealing several thousand dollars from his former employer, young Murphy married the mother of his child, and the curtain fell on a joyful family reunion at Daniel Blarney's Summer residence on Long Island Sound. The three earlier settings comprised Michael Murphy's home on Riverside Drive, his office, and a street on the lower East Side of New York.

Fiske O'Hara's work as Daniel Blarney has already been sufficiently described; it was a typically Irishman performance, very attractively rendered, with a good deal of sentiment and a generous supply of defiant masculinity at the proper moments. J. P. Sullivan as Michael Murphy was a characteristic Irish-American, no bet-

(Continued on page 13.)

CONSUMPTION

warmly welcomed in the leading comedy part. *Female Hair* in *Oliver Twist* was satisfying to good sized audiences 1-3. *Kath and Bill* 4-6. Joe Welch 8-10. *Happy Holligan* 11-13. E. A. BRIDGMAN.

BINGHAMTON—STONE OPERA HOUSE (J. P. E. Clark, mgr.): *Kirk Brown* in *By Right of Sword*, *Lady of Lyons*, *The Christian*, *Othello*, *Shannon* of the Sixth, and *Alone in London* Dec. 25-30 (except 29) to overflowing houses. *Barth Barneby* in *Camille* 29; large audience delighted; receipts largest in the history of the house. *Kirk Brown* 1-6 (except 2) opened to a R. O. *The Prodigal Son* 3, good business. *Washington's U. S. C. S. Millionaire Tramp* 8. *Dora Thorne* 10. Mrs. W. 11.

NEWBURGH—ACADEMY (Fred M. Taylor, mgr.): *Myrtle-Harder* Stock co. closed week Dec. 25-30 with *Blava Girl*, *Child of the Slums*, and *Evils of Paris* in good business. *Manhattan Stock* co. opened week 1-6 by breaking the record of the house with *Way Down in Malina*. Other plays: *Wicked London*, *Woman Against Woman*, *Circus Girl*, *How Men Deceive Women*, *Trix*, *The Pride of the Canyon*; co. good. *Choir Singer* 9. *Quincy Adams Sawyer* 12. *Shepard's moving pictures* 13.

KINGSTON—OPERA HOUSE (C. V. Du Bois, mgr.): *Bennett-Moulton* co. closed week Dec. 25-30 with *The Day of Judgment* to big business; receipts of week \$1,667. *A Crown of Thorns* 1; two performances to good business; co. fair. *Garibaldi Comedy* co. 15-20. **—BONDOUT OPERA HOUSE** (William G. Finley, mgr.): *Shepard's moving pictures* 1 to fair business; pleased. *Running for Office* 3 drew well; excellent performance. *Manhattan Stock* co. 8-12.

TROY—RAND'S OPERA HOUSE (M. Reis, mgr.): H. J. Thompson, res. mgr.: *Happy Holligan* Dec. 25-30, amused fine audiences; co. good. *Running for Office* 1; fine house. *Ben of Broken Bow* 3 delighted splendid audience; co. fine. *The Lightning Conductor* 6. *The Charlatan* 9. I. O. U. 10. **—LYCEUM**: *The Miriam Shelby Stock* co. closed 1; business not good enough to pay. **—ITEM**: *William A. Norton*, of Proctor's New York forces, spent the holidays in Troy with his family.

POUGHKEEPSIE—COLLINGSWOOD OPERA HOUSE: *The House of Mystery* Dec. 28 pleased fair house. *When London Sleeps* 30; good co. and business. *Emma Bunting* co. 1-6 opened in *The Princess of Patches*, followed by *Pretty Miss Nobody*, *The Girl I Left Behind*, *Barclay Goldstein*, *The Shoemaker's Daughter*, and *The Whole Damn Family* first half to good attendance; co. and specialties very good. *Charles K. Champlin* co. 8-13.

AUBURN—BURTIS AUDITORIUM (E. S. Newton, mgr.): *Chicago Stock* co. 1-6 to excellent business. *Plays*: *Soldier of the Empire*, *My Partner*, *Parish Priest*, *The Suburban*, *Que Vadis*, *Scout's Revenge*, *Prince Otto*, *Carmen*, *Little Minister*, and *Fanchon*. *The Prodigal Son* 4; fair business. *Mrs. Wiggs* 5. **—BURTIS OPERA HOUSE** (E. S. Newton, mgr.): U. T. C. 9. *Side Tracked* 10.

GLENS FALLS—EMPIRE (J. A. Holden, mgr.): *Lorne Elwin* co., supporting *Gladya Grey*, Dec. 25-30, closed a successful week of business; excellent co.; receipts, \$1,464.35. *Plays* last part of the week: *The Criminal Stain*, *The Hand of Man*, and *Jesus James*. *Ben of Broken Bow* 1; business and performance good. *Marks Brothers* 15-20.

SARATOGA SPRINGS—TOWN HALL THEATRE (Sherlock Sisters, mgrs.): *The Danites* Dec. 28; business fair; co. excellent. *Ben of Broken Bow* 30 delighted a small audience. *Hi Stebbins* 1; two good houses; satisfied. *John W. Vogel's Minstrels* 10. *Manhattan Stock* co. 15-20. *Two Little Waifs* 24.

GLOVERSVILLE—DARLING (Wm. E. Cant, mgr.): *The Danites* Dec. 30 pleased fair business. *Editha's Burglar* 1 pleased two satisfactory houses. *Robert B. Mantell* in *King Lear* 3 delighted large audiences. *Ben of Broken Bow* 4. *The Gingerbread Man* 5. *Chicago Stock* co. 15-20.

CORNING—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.; H. J. Sternberg, res. mgr.): *Herald Square pictures* 1; pleased big house. *Stetson's U. T. C.* 2; good house. *Uncle Josh Spruceby* 3; fair house. *Temptation of Regine* 11. *Frank Deshon* 12.

WALDEN—DIDSBURY THEATRE (L. H. and C. R. Didsbury, mgrs.): *Bennett-Moulton* co. 1-6 opened to a R. O. with *Cumberland* '61. *Daughter of the People*, *Shadowed Lives*, *Fatal Coin*, and a *Jealous Wife* first half; co. and performance ordinary. *Emma Bunting* co. 8. *The Sign of the Four* 12.

CORTLAND—OPERA HOUSE (W. W. Wallace, local mgr.): *Herald Square pictures* Dec. 25; good, to fair house. *Moving pictures* 31; good entertainment and house. *Josh Spruceby* 1 pleased good house. *Stetson's U. T. C.* 4.

COHUES—OPERA HOUSE (E. C. Game, mgr.): *Her First Fall*; Step pleased capacity 1. *Running for Office* 2; fair business. *Robert Mantell* in *Macbeth* and *King Lear* 6 to large and well pleased audiences. *Ferdinand* *Graham* *Stock* co. 8-15.

YONKERS—MUSIC HALL (William J. Bright, mgr.): *Charles K. Champlin* co. 1-6 to good business. *Plays*: *Bill of Richmond*, *Wormwood*, *In the Heart of the Storm*, *Sherlock Holmes*, and *Struggle with Life*. *Myrtle-Harder* co. 8-13.

GENEVA—SMITH OPERA HOUSE (F. K. Hardison, mgr.): *Sky Farm* pleased fair house 25. *Auburn Opera* co. in *Pinafore* 1; well received by packed house. *Romeo and Juliet* 6. *Mysterious Woman* 10. *The Office Boy* 17. *Manhattan Stock* co. 22-27.

NORWICH—CLARK OPERA HOUSE (L. R. Bassett, mgr.): *Vogel's Minstrels* Dec. 15; good; fair attendance. *Gay Matinee Girl* 16; poor house; co. closed here. *A Millionaire Tramp* 8. *Dora Thorne* 11.

BATAVIA—DELLINGER OPERA HOUSE (Edward Dellinger, mgr.): *Sky Farm* Dec. 28; good performance and business. *Vandeville* 1 (matinee and night) to capacity; failed to please. *Oliver Twist* 10.

WAVERLY—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): *Herald Square moving pictures* Dec. 28 pleased fair house. *Uncle Josh Spruceby* 2; fair, to small house. U. T. C. 9. *Kirk Brown* co. 10.

DANVILLE—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): *Dora Thorne* Dec. 28; excellent business; performance satisfactory. *Temptation of Regine* 9.

PALMYRA—OPERA HOUSE (H. L. Averill, mgr.): *Similia's* *Homes* and *Juliet* 8. *Stetson's U. T. C.* 11. *Mysterious Woman* 15. *Simple Simon* 16. *Vogel's Minstrels* 25.

WELLSVILLE—BALDWIN'S (R. F. Sherman, lessee; Mark Graves, mgr.): *The Temptation of Regine*, 1, afternoon and evening; two good houses; pleased.

GRANVILLE—PEPPER OPERA HOUSE (T. A. Boyle, mgr.): *Stebbins* 6. *Vogel's Minstrels* 12. *Sign of the Four* 22. *Over Niagara Falls* 30.

ONEONTA—THEATRE (O. S. Hathaway, mgr.): *Ralph P. Stoddard*, box mgr.: *The Village Parson* Dec. 28 pleased good house. *The Millionaire Tramp* 6.

PLATTSBURG—THEATRE (M. H. Farrel, mgr.): *The Parting of the Ways* 1; poor to fair audience.

CLYDE—OPERA HOUSE: *Romeo and Juliet* 9. *A Mysterious Woman* 12.

NORTH CAROLINA.

ASHEVILLE—GRAND (Gudger and Reynolds, mgrs.): *Kennedy Players* week Dec. 25 pleased good house. *Plays*: *Two Jolly Tramps*, *The Octopus*, *Escaped from Sing Sing*, *The Midnight Express*, *Another Man's Wife*, *East Lynne*, *The James Boys* in *Manhattan*, and *The Little Mother*. *Kennedy Players* 1-3 in *The Boy of the Bowery*. *Rip Van Winkle*, *Sybil*, and *The Prince of Hennes*, to good business; pleased. **—AUDITORIUM** (W. F. Randolph, mgr.): *How Captain* 2 in *The Duke of Killcrankie*; fair house; pleased.

WILMINGTON—THEATRE (Cowan Brothers, mgrs.): *Peruchi-Gynane* *Stock* co. Dec. 27-30 in *The Old Judge*, *A Romance Above the Clouds*, *The Knicker*, and *Ten Nights in a Bar Room*, to good business; performance good. *Creston Clark* in *Monsieur Beaucaire* 1. *Britt-Nelson* pictures 6 canceled.

WINSTON-SALEM—ELKS AUDITORIUM (W. J. Crooner, mgr.): *Edwin Young* *Stock* co. 1-6; good business; fair co. *The Runaways* 9. *Other People's* *Money* in *Billy Kerrand* 18. *Son's Hand* 25. *Black of House* 29. *School Girl* 30.

CHARLOTTE—ACADEMY (Marx S. Nathan, mgr.): *Thomas Jefferson* in *Rip Van Winkle* Dec. 28 pleased good business.

GREENSBORO—GRAND (Charles T. Fuller, mgr.): *James Griffith* in *Richard III* 4.

NORTH DAKOTA.

GRAND FORKS—METROPOLITAN (C. P. Walker, mgr.): *Howard Nelson* in repertoire Dec. 25-30 attracted good business and pleased. *Prince of Fiddlers* 4. *Black Crook* 9. *Haverly's Minstrels* 10. Y. M. C. A. 11. *Howard Nelson* 16. 17 in *Que Vadis* and *Damon and Pythias*. *Human Hearts* 18.

OHIO.

DAYTON—VICTORIA (L. M. Boda, gen. mgr.; G. C. Hart, mgr.): *Grace George* in *The Marriage of William Ash* Dec. 28; excellent house. *Buster Brown* 29. 30; *Master Gabriel* good balance ordinary; light business. *Heir to the Moorah* 1; best comedy of the season; delighted two capacity houses. *Lillian Russell* in *The Rose of the Alhambra* 2; star. *Charles Roberts* and *Clare Maunts* delighted critical audience; production finely mounted; excellent business. *Robert Edison* in *Strongheart* 11.

(Continued on page 20.)

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No other book treating of this subject has ever had such a striking list of authoritative contributors and collaborators. The author, the publishers and the reader alike are fortunate in such a collection of personal experiences and inner histories as were written exclusively for this book and are here gathered in this remarkable section, as follows:

TITLE	AUTHOR
SOME REMARKS ON MAKE-UP	LOUIS MANN
THE ACTOR AND HIS MAKE-UP	WILTON LACKAYE
THE BEST WAY	DEWOLF HOPPER
FASCINATING STUDY OF MAKE-UP	WILLIAM NORRIS
MAKE-UP—A PARADOX	MAY ROBSON
FACIAL EXPRESSION	DAVID WARFIELD
EXPRESSION	RAYMOND HITCHCOCK
THE OPERA SINGER'S MAKE-UP	DAVID BISPHAM
PERSONAL EXPERIENCE	LEW FIELDS
THE ART OF MAKING-UP	SAGER MIDGELEY
THE STUDY OF CARICATURE	SAM BERNARD
NOT OVERDONE, NOR UNDERDONE—BUT WELL DONE	OTIS SKINNER
GREASE PAINT	JAMES O'NEIL
LOOK THE PART—THEN PLAY IT	J. E. DODSON
MAKE-UP OF THE OLDEN TIMES	C. LESLIE ALLEN
IN THE DEFENSE OF BURNT CORK	AL. G. FIELD

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THE NEW YORK DRAMATIC MIRROR



(ESTABLISHED JAN. 4, 1876.)

The Organ of the American Theatrical Profession

Published by
THE DRAMATIC MIRROR COMPANY,
HARRISON GREY FISCHE, President.

121 WEST FORTY-SECOND STREET
(Between Broadway and Sixth Avenue.)

CHICAGO OFFICE:

(Ole L. Culburn, Representative.)
69 Grand Opera House Building.

HARRISON GREY FISCHE,
EDITOR.

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SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.
Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 779 Bryant.
Registered cable address, "Drammirror."
The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St., Regent St.; Norman's Tourist Agency, 25 Regent St., W.; Anglo American Exchange, 1 Northumberland Ave., W. C.; in Paris at Boulevard's, 17 Avenue de l'Opera. In Liverpool, at Latham's, 65 Lime St. In Sidney, Australia, Brown & Co., Moore St. In Johannesburg, South Africa, at Isaac, Elliot St. The Trade supplied by all News Companies.
Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.
The Mirror cannot undertake to return unsolicited manuscripts.
Entered at the New York Post Office as Second-Class Matter.
Published every Tuesday.

NEW YORK - - - - - JANUARY 13, 1906.

Largest Dramatic Circulation in the World.

THE MIRROR CREDENTIALS FOR 1906.

THE MIRROR's new credential for 1906 has been issued to correspondents who have qualified for that year's service. The attention of theatre and company managers is called to the fact that the credential for 1906 is bound in a brown cover and has in outline the figures 1906 upon its face, with the name of the correspondent and the town and State in which he represents THE MIRROR. Should managers have the expired 1905 credentials presented to them for recognition, THE MIRROR will consider it a courtesy on their part, as it is also a matter of self-protection, to take such credentials up and return them to this office.

TRAGEDY'S APPEAL.

THE definition by ARISTOTLE of tragedy—"Tragedy, then, is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play; in the form of action, not of narrative; through pity and fear effecting the proper purgation of those emotions"—has long been accepted as pregnant and illuminative; but Professor ETHEL PUFFER, of Wellesley College, in her recent work, "The Psychology of Beauty," maintains that this matter is by no means as simple as ARISTOTLE's definition would lead one to believe and she more definitely and more exhaustively treats it.

To the more sentient of the human family who find intense interest in all plays of worth, and who are moved variously, yet potently, by both comedy and tragedy, any discussion of the subject of the causes and the moving of the emotions cannot fail to excite curiosity and engage attention. According to ARISTOTLE, every emotion, be it painful or obviously of pleasure, contains something of the ecstatic. Thus in tragedy, "pity and fear are aroused to be allayed, and to give pleasure in the arousing and the relief." Yet Miss PUFFER contends that pity and fear do not in themselves produce pleasure and relief, and that therefore these emotions as aroused by tragedy "are either not what we know as pity and fear in real life, or the manner of their undergoing brings in an entirely new element on which ARISTOTLE has not touched." She asks why we feel with, rather than toward or about, the actors, and recalls the theory that emotion is the instinctive response to a situation

although the spectator at a play is absolutely cut off from all possibility of influence on events. Explaining this, she says:

Between his world and that of the footlights an inexpressible gulf is fixed. He cannot take an "attitude," he can have nothing to do in this *galère*. Since he may not act, even those beginnings of action which make the basis of emotion are inhibited in him. The spectator at a play experiences much more clearly and sharply than the sympathetic observer; only the proportions of his mental contents are different. This, I say, accounts for the absence of the real pity and fear, which were supposed to be directed toward the persons in the play. Let us briefly recall the situation. The house is darkened and quiet; all lines converge to the stage, which is brightly lighted and heightened in visual effect by every device known to art. The onlooker's mind is emptied of its content; all feeling of self is pushed down to its very lowest level. He has before him a situation which he understands through sight and hearing, and in which he follows the action not only by comprehension but by instinctive imitation. This is the great vehicle of suggestion. We cannot see tears rise without moisture in our eyes; we reproduce a yawn even against our will; the sudden or the regular movement of a companion we are forced to follow, at least incipiently. Now the expression which we imitate brings up in us to a certain extent the whole complex of ideas and feeling-tones belonging to that expression. A spectator at a play is forced to follow quite literally the emotional movements of the actors.

In essence Miss PUFFER therefore contends that it is a process of understanding reaching the ultimate height, or an intellectual rather than an emotional operation. The spectator has an attitude parallel with that of the creator of a work of art and is not placed on the lower plane of physical struggle. In elaboration of her theory, Miss PUFFER says that every play contains at least two actors who are normally in conflict, but the spectator cannot act with them. "He cannot at once shrink and menace, assert and deny. Real emotion implies a definite set of reactions, and two opposed movements cannot take place at the same time. Ideas, however, can dwell together in amity, while emotions, lacking their organic conditions, are in abeyance." And after further elaboration she says: "As we might have foreseen, the peculiar Katharsis, or pleasurable disappearance or alleviation of emotion in tragedy, is based on just those elements in which the drama differs from other forms of art. Confrontation, not action as the dramatic principle, is the important deduction from our theory; is, indeed, but the objective aspect of it."

In illustration, Miss PUFFER says that the aesthetic meaning of Lear is not the terrible retribution of pride and self-will, but in the cruel confrontation of father and daughters; while in a play she instances that presents a scene not really filled with feeling or significance, the success is achieved merely through the consummate handling of the face-to-face element by the actors. Her differentiation of the two distinctive play elements—comedy and tragedy—is apt and significant. When there is a way out of the collision or conflict, we have comedy; while tragedy is the result of "no way out." And she concludes her analysis with this: "The much-discussed Katharsis or emotion of tragedy is not the experience of emotions and pleasure in that experience, but rather pleasure in the experience of ideas tinged with emotion." From this brief survey of Miss PUFFER's work, it will be seen that she has thought deeply on the subject and brought to its treatment a lucidity unusual in the circumstances.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impersonal or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.)

Mrs. E. DANNE, Brooklyn: Back numbers of THE MIRROR bearing the dates you ask for can be supplied at \$1 each.

J. R. H., Pittsburgh, Pa.: Write to the Librarian of Congress, Registrar of Copyrights, Washington, D. C., for the information you desire. Ask explicit questions.

L. A., New York: Helen MacGregor died on Nov. 22 at the Homoeopathic Hospital in Boston. There was a notice and obituary in THE DRAMATIC MIRROR dated Dec. 2.

L. M. P., St. Louis: Charles Macklin wrote four dramas which were produced: King Henry VII, a tragedy, in 1746; The Suspicious Husband Criticized, a farce, in 1747; A Will and No Will, and The Fortune Hunter.

R. C. H., Kansas City: For information about dramatic schools and instructions in Los Angeles it would be best to inquire of some one conversant with local matters. It would be well to write to the manager of some one of the important theatres, the Belasco for instance.

Student, Bath, N. Y.: (1) Arthur W. Pinero lectured on Robert Louis Stevenson at Birkbeck, England, in 1903. (2) Sir Henry Irving played before the King and Queen at Sandringham Palace in 1902. (3) Sir Charles Wyndham played Garrick at Windsor Palace in 1903.

C. A. E., Kansas City, Mo.: (1) Wilson Barrett made his Australian debut in 1897 at Melbourne. (2) Forbes Robertson and Gertrude Elliott were married in 1904. (3) Fay Davis presided at the Playgoers' Club dinner in the same year.

A. L., Hamilton, Ohio: The members of An English Dandy company when produced at the Casino Theatre, New York, were Charles A. Bigelow, Fred Lenox, George A. Beane, Templar Saxe, George P. Smith, Alfred Truchsel, Frank Lator, Louis Wesley, Henry Leoni, Frank V. Le Mone, Osborne Clemson, Arthur Stanford, Frank Hammond, Walter Van Allen, Christie MacDonald, Truly Shattuck, Clara Belle Jerome, Kitty Baldwin, Jean Newcombe, Nora Sarony, Lillian Maure, Emily Sanford, Helen Wilmar, Lola Hoffman, Katharine Cooper, Lillian Marshall, Carrie B. Munroe and Jane Tyrell. (2) We cannot answer the other questions you ask. Read the paragraph at the head of this column.

PERSONAL.

LACKAYE.—Wilton Lackaye's residence on West Ninety-second Street was slightly damaged by fire among Christmas decorations on New Year's Day. Mr. Lackaye is still playing in The Pit, the production of his own version of "Les Misérables," having been postponed.

HICKS.—The original of Owen Wister's "Virginian," John Henry Hicks, was married on Jan. 2, at San Francisco, to Katherine Adams, daughter of Edward F. Adams, editorial writer on the San Francisco Chronicle.

D'ORSEY.—Lawrence d'Orsey, in The Embassy Ball, revised, will open at Providence, R. I., on Jan. 22, and come to New York after two weeks on the road.

ROBSON.—Eleanor Robson will be seen in Clyde Fitch's new play, The Girl Who Has Everything, at Cleveland, on Feb. 1. Four weeks later she will appear in a new play by Jerome K. Jerome, which has not yet been named. Reuben Fox, Earl Browne, and Miss Sheldon have been engaged for her support.

RUBENSTEIN.—Arthur Rubenstein, the young Polish pianist, who is to make a tour of America, arrived in New York last Tuesday on the Touraine.

MORRIS.—Clara Morris has been engaged by Henry Miller to appear in a new play to be produced at the Princess Theatre in the Spring. Miss Morris will be seen in the role of the hero's mother, who is dumb.

CHARLES.—Mrs. Samuel Charles, who has been on the stage for fifty years, has been especially engaged to play the mother in The Redemption of David Corson, which begins an engagement at the Majestic Theatre this week.

FISCHER.—Emil Fischer, brought to this country twenty-five years ago by Maurice Grau, to sing bass roles in grand opera, was badly injured by a fall on a polished floor on New Year's Day. Mr. Fischer is sixty-five years old.

NETHERSOLE.—Olga Nethersole presented each member of her company at the Herald Square Theatre with a diamond pin as a New Year's present.

POWER.—Tyrone Power has been engaged to play one of the important roles in The Transcend Trail, his first appearance since his performance in Adrea.

YOUNG.—James Young has been engaged by F. F. Proctor to alternate with A. H. Van Buren as leading man of the stock company at the Fifth Avenue Theatre and will be seen in many important roles during the season.

BERNHARDT.—Madame Sarah Bernhardt was the guest of honor at a tea given on Friday, Jan. 5, in Washington by Mrs. James Harriman at her residence, on Connecticut Avenue. Miss Cryder and Miss Harriman presided at the table. There were present many foreigners and Americans prominent in social and diplomatic circles at the capital, the French, British, Portuguese and German embassies all being represented.

BELLEW.—Kyrle Bellew, playing Raffles in Atlanta, Ga., turned detective and trapped a genuine thief at the theatre in Atlanta. He exposed a fine pair of pistols for the express purpose of having them stolen and in a few minutes caught an employee of the theatre trying to carry them off.

GRIMSTON.—Dorothy Grimston, daughter of Mr. and Mrs. Kendal, has resigned from Olga Nethersole's company to accept a role in the new drama, The Transcend Trail.

SCHIEFF.—Fritzi Schieff will go to England in May, with the entire Mademoiselle Modiste company, to follow Seymour Hicks and Elaine Terriss at the Aldwych Theatre, London. Miss Schieff will also play engagements in Paris, Berlin and Vienna, singing in English while in France and Germany.

LOUNSBURY.—G. Constant Lounsbury sailed last Friday on La Touraine for Paris, where she will write for Sarah Bernhardt a four-act tragedy in French verse, to be called Judith. She will also translate into English verse Maeterlinck's new play, Chanticleer. Miss Lounsbury is the author of L'Escarpolette, which Madame Bernhardt played at a matinee during her New York engagement.

SPRINGFIELD FORBIDS SAPHO.

Mayor Francis W. Dickinson, of Springfield, Mass., forbade the presentation of Sapho by Olga Nethersole, which was advertised for Monday, Jan. 8, at the Court Square Theatre, being the first of a two-night engagement. The notice was given in time to change the bill to Magda. The circumstances leading up to the decision were a bit unusual. The press agent was somewhat too strenuous and in provoking a discussion of the morality or immorality of the play attracted the attention of some of the clergymen, and one of them went to the Mayor.

Mayor Dickinson, who pleaded that he could not be present because of other engagements, delegated a special committee to meet Louis Nethersole at the Wortley Hotel and hear a reading of the play. This committee was Rev. B. D. Babin, pastor of the State Street Baptist Church; William Knowles Cooper, secretary of the Y. M. C. A.; and William Orr, principal of the Springfield High School. Mr. Nethersole had equipped himself before leaving New York with a prompt book of the play, and was able to give the committee not only the dialogue but the business of the play, and, though not an actor, read it with great dramatic effect. He was very indignant when the committee's decision against the play was reported to him the following day.

This is the first time in the city's history that play censorship has been taken outside of that purpose. Three years ago, under a different city administration, Katherine Robert, then playing at the Grand (now Poll's), advertised Sapho at popular prices. The License Committee demurred, but the actress went down to City Hall one morning and argued so eloquently that she won their consent.

A NEW YIDDISH DRAMA.

Jacob Gordin's new play, Elsha ben Evna, was given for the first time on any stage at the Grand Theatre last Friday night, Jan. 5. The play is based on a legend of the Talmud and the scene is laid in ancient Judaea. This is the first time the Yiddish playwright has attempted to write of scenes outside of the modern ghetto. Jacob P. Adler appeared in the title role, and others in the cast were Sarah Adler, Elias Rothstein, Henry Ginsberg, Mary Epstein, Marie Wilensky, L. Liansky, and Leon Blank. Elsha ben Evna will be repeated to-night (Jan. 9) on the occasion of Mr. Adler's benefit, and will be reviewed in next week's MIRROR.

THE HOLIDAY "MIRROR."

Tokens of Appreciation from Many Prominent Newspapers.

Of interest to the Layman As Well As the Professional.

Philadelphia Press.

The Christmas number of THE NEW YORK DRAMATIC MIRROR makes its annual appearance with an effective cover design by John Cecil Clay, which hides an unusually large number of articles and pictures of interest to the layman, as well as members of the theatrical profession. The first page is a reproduction of a drawing by Louis F. Grant, showing an approach to the new Rialto at West Forty-second Street, New York. The principal articles, the majority of which are divertingly illustrated, are "Players and Their Children," by Ada Patterson; "Uncle Tom's Cabin," by Marlowe; "Three Royal Favorites," by Henry George Hibbert; "The Art of Acting," by E. S. Willard; "The Convention of the Professional Stage," by W. J. Lawrence; "A Glance at the American Stage," by Henry Arthur Jones; "At the Play in London," by Kate Masterman; and "European Music Halls and Managers," by Harry Houdini. There is the usual amount of clever verse and pithy and bright paragraphs, with any number of pictures of players, ranging from the rollicking burlesque to the dignified "legit." Full pages are given over to half-tones of Richard Mansfield, E. H. Sothern, Maude Adams and Mrs. Fiske as they appear in their more prominent characterizations.

Characterized by Dignity and Utility.

Providence Telegram.

The handsome Christmas number of THE NEW YORK DRAMATIC MIRROR proved one of the most entertaining issues of that indispensable magazine ever put out. It was characterized by dignity and utility. Its pictures were such as people like to preserve; its reading miscellany interesting. A good test of any periodical is its fate. If it is quickly glanced at and tossed aside, to be forgotten, it accomplishes nothing and much valuable paper has been wasted. If it is perused carefully and laid away, to be picked up again and examined and then retained as a souvenir, it is serving a purpose and its publication is justified. People read the Christmas MIRROR and kept it. Its illustrations of different roles in which leading players have appeared was one wonderfully desirable feature, but it was merely an incident in a list of attractive views. All who are at all concerned about stage doings or stage people will find this number of THE MIRROR a choice investment.

Better Than Anything Ever Before Attempted.

Auburn Citizen.

The Christmas MIRROR comes to hand just a little bit bigger and better than anything ever before attempted by that publication. THE MIRROR represents all that is good in theatricals, it has principles and it fights for them. Its opposition to the Theatrical Syndicate has been vigorous and intelligent and not without result. But it has all the time aimed to be fair and to print all the news about plays and players that a public which liberally support it should have. Its Christmas number is its greatest triumph—artistically, typographically and every other way—and the best thing about it is that the price remains as usual, a dime.

Unusually Attractive.

Kansas City World.

The Christmas number of THE DRAMATIC MIRROR has an unusually attractive cover drawing by John Cecil Hay. The magazine is filled with portraits of stage favorites, Maude Adams, Mansfield, Sothern, Mrs. Fiske, Julia Marlowe, and others each having a whole page given up to pictures of the roles which have brought them fame. E. S. Willard contributes an article on "The Art of Acting" and Richard Mansfield one on "Arts of the Theatre." There are many other timely articles devoted to the various branches of the profession. The magazine has seventy-six pages in its Christmas offering, all of which are of interest to those who love the theatre.

Far the Best Ever Produced.

Brooklyn Times.

THE NEW YORK DRAMATIC MIRROR is out with its Christmas number, and it is not stretching any of the virtues to say that it is by far the best holiday number that THE MIRROR has ever produced. It is particularly remarkable this year in striking the personal note and picturing the actor at home, as well as garbed in the mock habiliments of the stage. Of course the magazine is profuse in half-tone reproductions and, pleasant to relate, it is also constrained and artistic in its presentation of them. The cover is a delight and the interior is better than the cover.

Always the Best in Every Sense of the Word.

Wheeling Register.

The Christmas edition of THE NEW YORK DRAMATIC MIRROR has just arrived. It is always the best of dramatic papers in every sense of the word. The matter printed therein can usually be relied upon as being just about correct. The Christmas number is a great triumph for Harrison Grey Fiske and his able staff, as these gentlemen have collected together information that is not only readable but worth while preserving for future reference. The illustrations are half-tones and excellent, while the cover page is a rich and attractive design.

The Favorite Stage Publication.

Houston Post.

THE DRAMATIC MIRROR Christmas issue is a handsomely arranged and beautifully printed number of the favorite stage publication and is sold at the regular price, although there is five times as much matter in it as in the regular issues. Illustrations crowd the book from cover to cover and special articles relating to the theatre are much in evidence. E. S. Willard's article on "The Art of Acting" is a feature, as is the timely page of Richard Mansfield photos and his "Arts of the Theatre."

A Larger Seal of Approval Each Successive Year.

Detroit News.

A striking color sketch by John Cecil Clay forms the cover of the Christmas number of THE DRAMATIC MIRROR, of which Harrison Grey Fiske is editor. The number is filled from cover to cover with sketches, stories and news of theatrical folk, interesting information about staged and attractive half-tone pictures. THE MIRROR was the first periodical in America to issue a holiday number and each successive year a larger seal of approval has been set upon it.

Stands for All That Is Best on the Contemporary Stage.

Washington Post.

One of the best Christmas numbers ever issued by THE DRAMATIC MIRROR is that of this year, which is now in the hands of newswriters. This journal is noted for its scholarly treatment of the dramatic art and stands for all that is best on the contemporary stage. Its news features and handsome illustrations are especially interesting, and the usual literary excellence characterizes the whole Christmas edition.

One of the Most Interesting Ever Issued.

Buffalo Courier.

The Christmas number of THE NEW YORK DRAMATIC MIRROR is one of the most interesting publications of the kind ever issued. The pictures, stories of the stage, stories of players of the past and present, etc., are quite fascinating.

A Handsome Number.

Grand Rapids Herald.

THE NEW YORK DRAMATIC MIRROR has issued a handsome Christmas number. The artistic full-page cover design is by Clay. The edition contains a number of excellent special articles and is amply illustrated.

THE USHER



There is something as pathetic in the appeals of earnest young persons who feel honestly that they have a call to the stage as there is in the misfortunes of many who have served the stage faithfully for years and now find no place on it—not even work to earn their daily bread.

A strange letter was recently addressed by a woman to an actress who travels about the country, and who had come into contact with its writer when the latter was in very humble employment—as she no doubt continues. The letter, with its errors, and with the omission of the name of an "instructor" in dramatic art to whom she had applied, follows:

DEAR MADAM—Pardon me for taking the advantage of writing you a few lines and begging you kindly help me out I want to go on the stage I have never appear out in public but taking a few lessons of Mr. ——— Teacher of Elocution and Dramatics here would have taken more lessons but Mr. ——— was suddenly called away so that has spoiled my schooling and which make me feel very bad because I had put all my ambition [ambition?] in dramatic work Mr. ——— was to get me a position in a stock company which now I have to work myself up alone the best I can. I have got deferential instruction books, and the making up also, I have good strong voice for a very deep part and can change my voice to a girl of 15-18 years old, if can help me out in any way I would be so much obliging to you I will try my very best to please and suit in any thing my love is so great for stage I could have had many a place but not steady position all amateur work, or vaudeville that is not enough pay for me. I must get some where \$10 to \$12, a week clear and I will glad to come to you as a lady's maid on work my way on the stage slowly. Oh you do not know what ambition I have for the stage if I could explain every motion of my heart, to would certainly me out will probably not know why I appeal to you because I have been acquainted with you about eight years ago. I have the photo of one of actresses gave before I left New Bedford. I was a chambermaid there if you would see you probably recognize me I will now close my letter hoping you will excuse me for being so forward, and wishing to hear from you Yours Truly,

There are many—perhaps they are a majority—among those who may read the foregoing that will see nothing but food for amusement in it. But poorly furnished with understanding and poorly lettered as this woman is, there can be no doubt of her profound earnestness. Her willingness to go as the maid of the actress to whom she applied that she might study while she worked and observe as she performed her menial service, strikes a note different from that sounded by the ordinary young woman with stage ambition. This woman may never be an actress—in fact, it is improbable that she should surmount the difficulties in her way—but with the spirit she shows, ignorant as she is, effort has achieved something akin to miracles.

Of course something might be said of the "instructor" in elocution and dramatic art who apparently gave this young woman false hopes as to a stage destiny, but that is another matter. Unfortunately, the life and business of the stage develop parasites in all its departments who live by their wits on the gullibility of others, as other professions develop such parasites.

Following the decision of the Court of Appeals that a theatre manager or owner has the right to exclude ticket speculators from his premises and to declare null tickets dealt in by that gentry, the New York Board of Aldermen has amended the ordinance relating to speculators by increasing the license fee from \$50 to \$500.

While there may be speculators who can pay this larger sum for the privilege of robbing the public, it is quite probable that there is a still larger number who cannot afford to pay it, and thus the increase will act as a prohibition against many speculators, although it will by no means do away with this nuisance.

A person signing his letter "Old Timer" the other day wrote to the *Herald* complaining of speculation in opera seats. Incidentally he remarked—and being an old-timer his experience naturally must cover a long period—that he "never knew it to fail that a theatre that encouraged speculators in time plays to empty seats."

While the floating population in New York that comes here to spend money extravagantly in all sorts of indulgences may accept the theatre speculator as an institution to be patronized, the solid citizen, no matter how much money he may have, resents the hold-up game that the speculator, who is in league with the theatre manager, represents; and sooner or later, it may be predicted, managers will come to such an understanding of the

evil wrought by the speculator that his occupation will go. The Court of Appeals decision and the action of the Aldermen are entering wedges.

CHORUS STRIKE AT METROPOLITAN OPERA.

On Wednesday evening the chorus singers of the Metropolitan Opera House struck their threat and went on strike, that Faust had to be presented in a mutilated form. The strikers demand an increase in their present pay, which is only fifteen dollars per week, and two dollars and a half extra for each Sunday night concert. Herr Corried is willing to consider raising the wages but he absolutely rejects the second demand of the strikers, that their union shall be recognized. During the organization of a new non-union chorus the students of the opera school have proved a valuable assistance, and even the principal singers of the company have aided by singing the choruses off the stage. Last Saturday the strikers gave up the fight, at the direction of Samuel Gompers, President of the American Federation of Labor. Director Corried then offered to treat with them as individuals, increased salaries to \$20 a week, and on Saturday all of the old chorus singers were in their places.

AN INDIAN PLAY PRODUCED.

A new play, *The Lily of Nemabin*, by Donald Mac Laren, was produced for William A. Brady by Grace George and her company at the Davidson Theatre, Milwaukee, on Jan. 5. It is an Indian story, without a white character in it, full of romance, atmosphere and coloring. Interest in the play, which is fanciful, almost like a dream, is aroused in the first scene and is maintained until the climax, the tragic death of the young Indian princess, about whom the plot centres. The locale is the woods, the mountains and mysterious caves wherein the Ojibwa Indians paid tribute to their great spirits.

It is understood that the purpose of Mr. Brady in having this play produced at this time is to gain the prestige of initiatory in this class of drama, the purely Indian. A similar play had been announced for production by another manager.

THE VANDERBILT CUP.

Sydney Rosenfeld's musical comedy, *The Vanderbilt Cup*, was presented at the Parsons Theatre, Hartford, Conn., on Jan. 5. The lyrics are by Raymond Peck and the music by Robert Hood Bowers. Elsie Janis made her debut as Dorothy Willets, from up the country, who visits New York. The automobile chase furnishes the theme of the play and "Barney" Oldfield and "Tom" Cooper appear in an exciting race over the Minola course. One of the scenes is in the New York Navy Yard, where Dorothy christens a battleship. Miss Janis is said to have made a decided hit in her role, and the large audience was enthusiastic over her work and that of her associates. Prominent in the support were Otis Harlan, Audrey Boucicault, Charles Dickson, Henry V. Donnelly and Henry Bergman.

STATEMENT BY MRS. FISKE.

In connection with the very successful production of *Monna Vanna* Mrs. Fiske has sent the following communication to the newspapers in Chicago, where Bertha Kalich is appearing this week in the *Maeterlinck* play:

"There is an impression that I have been associated with the production of *Monna Vanna*. In justice to all concerned I shall be grateful if this impression is corrected. Mr. Fiske is the sole producer of Mr. Maeterlinck's drama, and he directed all the rehearsals, of which I saw but two. It has been stated frequently that I directed the acting of Madame Kalich in *Monna Vanna*. This statement is peculiarly embarrassing to me. As I consider Madame Kalich one of the most accomplished and greatest of living players I would scarcely presume to 'direct' her in her art."

SPECULATORS' FEES INCREASED.

The Board of Aldermen of New York city has amended the ordinance licensing theatre ticket speculators by increasing the license fee from \$50 to \$500. This has been done with a view to lessening the number of speculators who crowd the sidewalks in front of various theatres by driving out of the business many of the smaller dealers who cannot afford to pay the increased fee. An attempt was made to amend the ordinance in such a way as to prohibit ticket speculation, but it was found that this could not be done at present.

SONG MAN KILLED BY ACTOR.

Charles H. Smith, song privilege man with The Two Johns company, was shot and fatally wounded at Danville, Ill., on Dec. 27, by F. H. Cooper, manager of the Morris Island Theatrical company. The shooting is said to be a result of Smith's alleged infatuation for Cooper's wife, a member of The Two Johns company. Cooper was arrested and placed in the county jail at Danville. The accused man claims that he was assaulted three times by Smith, and used a pistol only in self-defense.

A GOLDEN WEDDING.

Mr. and Mrs. John Sackett, of Springfield, Mass., grandparents of Julia Sanderson (Sackett), of Patuxent, observed their golden wedding Jan. 1. Their son, Albert H. Sackett, father of Miss Sanderson, is a member of the Forepaugh Stock company, Philadelphia, and another granddaughter, Lula Sackett, a noted contralto, is a member of the Cecilia Ladies' Quartette. The hale and hearty old couple received hundreds of congratulations.

NEW HAVEN OBJECTS TO SAPHO.

A license for Olga Nethersole to play *Sapho* in New Haven, Conn., was held up for several days while the authorities investigated the play. A notice forbidding the play was issued by Chief of Police James Wrinn, who claimed that certain features of the performance would be objectionable in New Haven. The matter went before the City Council, which decided to permit the piece to go on at the Hyperion Theatre on Jan. 10.

MAETERLINCK DRAMA PRODUCED.

Maeterlinck's five-act play, *The Death of Tintagiles*, was given for the first time in America at Berkeley Lyceum last night under the auspices of the Progressive Stage Society. Kete Parsenow, from the Kleines Theatre in Berlin, appeared as Ygraine, her first American appearance. A special matinee will be given to-day. The production will be reviewed in next week's *Mirror*.

JOSEPH MURPHY NOT TO RETIRE.

The report published in certain journals that Joseph Murphy said farewell to the stage on Saturday, Dec. 30, was entirely unjustified. Saturday was the last night of his engagement at the Murray Hill Theatre and nothing more. Mr. Murphy, who is hale and hearty at the age of seventy-one, will play a limited number of weeks this season and he has every intention of appearing as usual next year.

ORLENEFF'S LYCEUM.

The bills at Orleneff's Lyceum on East Third Street last week were as follows: Sunday afternoon and Monday evening, *The Sea Gull*; Monday afternoon, *The Forest*; Sunday and Wednesday evenings, *The Master Builder*; Thursday evening, *The Chosen People*; Friday evening, *Zaza*; Saturday afternoon, *Innocent Culprits*; Saturday evening, *The Family Zee*.

Mr. Mary Atheling essays the title-role in *A Mother's Heart*.

BARRIE AND SOME OF HIS INTERPRETERS.

While no one has of late years doubted that James M. Barrie has steadily been making literature—in fact, among authors who delight in writing for the stage he is one of the highest of literary exemplars to that more or less numerous class of persons who make of the literary in its relation to drama a very fetish—there have been and still are cavaliers on the side of the drama, persons as stubbornly fixed in their way as the literary set, that insist he is not even yet a dramatist. The public, however, which has a habit of putting to one side all doctrinaire matters as to things that please it, continues to accept Barrie on the whole as a delight, whether between covers or behind the footlights. Of course even a genius must submit to those exceptions that prove the rule as to his own work; and while this public, not yet fully initiated, owing to its lesser leisure, into that devotion to the table that in England involves at least four meals a day and consequently gastric regret, did not fully respond to the lessons in Little Mary it found in *The Admirable Crichton* a happy satire on the fine class distinctions in England that foolishly ignore the trite but true saying that a man's a man for a' that, and it leaps like a trout at a fly toward other works of the philosopher of Thums that more generally compass and describe human nature and play with human foibles.

It is no small compliment to Barrie that at the moment in this city there are running two of his plays—to say nothing of a smaller piece that serves to introduce one of them—which happily and variously illustrate some of the many delightful whimsicalities that have made him dear to the world. These are *Peter Pan* at the Empire and *Alice-Sit-by-the-Fire* (with the curtain-raiser, *Pantaloon*) at the Criterion Theatre. Usually, on this side, Barrie has been most fortunate in his interpreters. It is not necessary to say that his *Professor's Love Story*, with E. S. Willard as the Professor, has had repeated illustrations here that have delighted, or that Maude Adams, in *The Little Minister*, not only came into full public favor, but made Barrie in this country a household word. And this delightful actress, now in *Peter Pan*, although she is called upon to simulate a boy, is again giving of her rare charm and her admirable method—a charm that would seem to be independent of method were it not a fact that it is made more certain by a fine technique—to Barrie's glory as well as her own fame and the public pleasure.

It is a compliment to Barrie to say that while his *Alice-Sit-by-the-Fire* may be slightly exotic in its main motive—although with the expansion of this country and its Oriental dreams and realities there may come a time when the Philippines or some other parts remote may stand to America as India does to England—there still are so many touches in it of humanity, and so many bits of satire on the modern man, woman and child, that it runs pleasingly in spite of some defects of representation. This comedy, it is remembered, was written especially for Ellen Terry. It was meant to show the noble charm and distinguished art of that fine actress in her maturity. And as readers of *This Mirror* will recall, Miss Terry in it enforced the elegance of her dramatic manner and the witchery of her personality. By a managerial blunder or through unwise ambition, Ethel Barrymore is projected in the chief part of this piece, to the author's misfortune and her artistic injury. Mr. Barrie can withstand a single and temporary misrepresentation, but a young actress cannot afford to have a discriminating public judge of her in a role for which she is not fitted by age—or by the ability to simulate age—experience, or facility.

Miss Barrymore is one of the most notable examples of the unwisdom and injustice of forcing a young player ahead of development. Such forcing is unwise because, however much a manager may for the moment profit by a hereditary popularity and the persuasive charm of mere youth, the experiment flies in the face of that discriminating public judgment which is bound to make comparisons and eventually to adjust rewards in accordance with artistic deserts; and it is unjust to a young player unless that player has phenomenal force, great inherent talent and the modest yet persistent ambition that, recognizing shortcomings and immaturity, labors unceasingly to become worthy of exceptional opportunity.

Nature resents the forcing process in any of her creations, for it is followed by paralysis and decay. And art is no less jealous of its well-defined paths, which those who wish to succeed must follow faithfully. The theatre, like all artistic professions, does not ultimately give substantial rewards except to those who work for them earnestly and persistently. Youth is the time for earnest and persistent work, and after youth is gone the early effort is found to be justified. If a young actress who is praised simply because she is charming, and who fits from one part to another with no appreciable difference of histrionic demeanor, goes on without thought or admonition, her awakening must be unhappy. In *Alice-Sit-by-the-Fire*, Miss Barrymore is called upon to enact the part of a middle-aged woman in circumstances that should call for a variety of emotions and many moods. This young actress does not look or act the middle-aged woman. Make-up sometimes superficially hides a lack of real simulation, but the actress here has had too strongly in mind the appeal of her real age to care even superficially to disguise it. All her method is painfully immature and unconvincing, although even to a stranger her vital and abounding youthfulness has its fascination—a lure that too often disarms criticism. Her voice, naturally of rich volume and pleasing timbre, has few of the modulations and inflections that describe feeling, evidently because it never has been trained to its functions. It is carried as a rule in a monotone that expresses nothing but the barest meanings of words. Naturally graceful in carriage, she has not been trained to make movement and gesture mean what they may mean if artistically employed. With commanding height and its possibilities her arms have none of the sweep that signifies and supplements strong emotion, but play in a narrow and constrained and thus almost childish habit. Her hands are almost always moving, but purposelessly. One of the elemental rules for acting is to do nothing whatever with the hands when there is nothing for the hands to do. There are few young actresses with the possibilities that inhered in Miss Barrymore if those possibilities had been or should yet be developed. There are many young actresses who better deserve her opportunities. Beatrice Agnew, for instance, who appears both in *Pantaloon* and in *Alice-Sit-by-the-Fire*, although evidently her opportunities have been far less notable, shows infinitely more art and more promise than Miss Barrymore; for it is evident that here is a young woman who realizes that to succeed in art it is necessary to do something more than accept opportunity.

The Barrymore brothers, Lionel and John, in this double bill at the Criterion, both show a wonderful advance in the art of acting, and both give promise of remarkable things in the future.

RUSSIAN PLAYERS ON BROADWAY.

The Russian players will have a benefit matinee at the Criterion Theatre to-day (Jan. 9), presenting *Ibsen's Ghosts*. The performance will be given under the patronage of Mrs. Harry Palmer Whitney, Mrs. J. J. Astor, Mrs. W. K. Vanderbilt, Mrs. Douglas Robinson, Mrs. Edward Wheaton, Egerton Winton and Richard Watson Gilder. Paul N. Orleneff will appear as Oswald and Madame Nasimoff as Regina.

BROCKTON THEATRE DAMAGED.

The entrance to the City Theatre, Brockton, Mass., was destroyed and the house itself seriously damaged in the \$250,000 fire which gutted the City Block on Jan. 3. The work of renovating and rebuilding is proceeding rapidly, and it is expected that the theatre will be reopened this week. The Flynn Stock company, booked to appear last week, has been obliged to cancel its engagement.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Washington Theatre Building, Broadway, New York City.

Members and friends of the New York Chapter and others interested are requested to attend a meeting given in the afternoon of Jan. 12, at 2 p. m., in the college hall of Hotel Astor. Tickets remaining unsold at the Alliance rooms after Thursday may be obtained at the Hotel Astor at the time of the entertainment or of Mrs. J. Alexander Brown, chairman.

The invitation of the National Council to its New Year's Day reception met with a very hearty response from representatives from many chapters and other persons interested in the work of the Alliance. Among those present at the festivity, at which Mrs. J. Alexander Brown, chairman of the council ways and means committee, acted as hostess, were: Dr. J. G. Bryan, Edyth Totten, Rev. Thomas R. Slicer, Mrs. R. L. Hallstram, Rev. F. J. C. Moran, Charles T. Catlin, Mr. and Mrs. Otto Drescher, Dorothy Turner of the Chicago Chapter; Carolina Montenegro, May Kintzing, Mrs. Etta Henderson, Mrs. A. C. Greenfield, Katherine S. Johnson, Elizabeth W. Bartow, Amelia W. Holbrook, Albertine Perina, Mrs. S. M. Cory, Sadie Stringham, Sarah L. Neidlinger, Jennie C. Wilder, Alexander Law, Irene Ackerman, Mrs. K. C. Fay, Elizabeth A. Clark, Katherine C. Wiggin, Norbert Lusk, Allie Minehart, Ruby Rees, Mrs. E. S. Merry, Helen Day, James B. Day, Thomas McGrath, Mrs. C. Birmbohn, Harold Birmbohn, Marguerite St. John, Mr. Frances Modell, Mrs. A. Prentice, Barnum McCusker, Helen McCusker and many others.

A very happy incident of Christmas morning in which many personal friends of Edyth Totten had the pleasure of participating, was the presentation to that lady of a pair of beautifully carved Roman gold bracelets studded with emeralds and amethysts. Among the members of the Actors' Church Alliance who united in this cordial attestation of their appreciation and best Christmas wishes were: F. F. Mackay, Mathilde Cottrill, Irene Ackerman, Anna Eastman, Mrs. K. C. Fay, Mrs. R. A. Greenfield, Mrs. Etta Henderson, Mrs. W. G. Jones, Margaret Lawrence, Mrs. Madge MacIntyre, J. P. Pampelly, Rev. T. H. Still, May Spamer, Rev. T. R. Slicer, Mrs. J. Alexander Brown, Charles C. Curtis, Grace Eastman, Mrs. J. S. Ferguson, Miss E. B. Harris, Mrs. Edith Hubbard, Elizabeth Knox, Austin Mason, Rev. F. J. C. Moran, T. C. Raine, Pearl Seward, Jennie C. Wilder, Rev. J. Silverman, Charles T. Catlin, Orlinda D. Drescher, Rev. J. M. Farr, Mrs. Lettice Ford, Mrs. Esther Herriman, Mrs. R. L. Hallstram, Mrs. Hudson Liston, Miss K. Murray, Mrs. S. Neidlinger, Rev. J. Rushton, Giles Shine, Mrs. F. Vernon Wilson, and Philadelphia friends through Newton M. Potts.

MUSIC NOTES.

The operas presented at the Metropolitan Opera House the past week were *Bacchus and Graces*, *Hippolyte*, *Faust*, *Tristan and Isolde*, *La Sonnambula*, and *Lohengrin*. Owing to the trouble with the chorus *Faust* was presented on Wednesday evening with no chorus whatever, and on Friday evening *Tristan and Isolde* was sung with a non-union chorus, assisted by a chorus of principals who had generously volunteered their services to Herr Coarled.

Kubelik, assisted by Agnes Gardner-Kyrie, pianist, gave another concert before a large audience in Carnegie Hall Jan. 1. Victor Herbert's Orchestra gave a concert in Carnegie Hall Dec. 31. Mand Powell, the violin soloist, played with brilliancy and finish.

The New York Symphony Orchestra, under the direction of Walter Damrosch, gave a concert in the Hippodrome New Year's eve. The soloists were May Bradley, David Manna, George Barrere, and Hermann Hand.

The Russian Symphony Society, under the direction of Modest Altschuler, gave concerts in Carnegie Hall Dec. 30 and 31. Campanari, baritone, and Mand Powell, violinist, were enthusiastically received.

Alfred Reisenauer gave another piano recital in Madison Hall Jan. 2. The composers represented were Mendelssohn, Bach, Beethoven, Chopin, and Liszt.

CURRENT AMUSEMENTS.

Week ending January 12.

ACADEMY OF MUSIC—Bertha Gailand in *Sweet Kitty Belairs*—2d week—10 to 17 times.
ALHAMBRA—Vaudeville.
AMERICAN—More to Be Pitted Than Scorned.
BELASCO—Blanche Bates in *The Girl of the Golden West*—4th week—61 to 67 times.
ELJOU—David Warfield in *The Music Master*—156 times, plus 10th week—124 to 142 times.
BROADWAY—Veronique—11th week—75 to 81 times.
CARNegie HALL—Musical Entertainments.
CASINO—The Earl and the Girl—10th week—76 to 83 times.
CIRCLE—Knickerbocker Burlesques.
COLONIAL—Vaudeville.
CRITERION—Ethel Barrymore in *Alice-Sit-by-the-Fire*—3d week—15 to 25 times; *Pantaloon*, 3d week—18 to 25 times; Russian Players in *Ghosts*, 1 time.
DALY'S—Cashel Byron's Profession—1st week—1 to 5 times.
DEWEY—Harry Bryant's Burlesques.
EDEN MUSEE—Figures in Wax and Vaudeville.
EMPIRE—Maude Adams in *Peter Pan*—10th week—70 to 77 times.
FOURTEENTH STREET—Al. H. Wilson in *The German Gypsy*—As Ye Sow—3d week—19 to 26 times.
GARRICK—Henrietta Crossman in *Mary, Mary, Quite Contrary*—3d week—19 to 26 times; *Madeline*, 3d week—4 to 11 times.
GOTHAM—Truicars Burlesques.
GRAND OPERA HOUSE—George M. Cohan in *Little Johnny Jones*—2d week.
HARLEM OPERA HOUSE—William Collier in *On the Quiet*.
HERALD SQUARE—Commencing Jan. 9—Coming Thru the Rye—1st week—1 to 6 times.
HIPPODROME—A Society Circus—5th week.
Hudson—Robert Loraine in *Man and Superman*—10th week—145 to 152 times.
HURD and SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in *The Oath of Constancy*—1st week—1 to 6 times; *Miqua von Barnheim*, 1 time.
JOE WEBER'S—Weber's Stock co. in *Twiddle- Twaddle*—2d week—8 to 14 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Fritsch Scheff in *Mlle. Modiste*—3d week—15 to 21 times.
LEW FIELDS—Louis Mann and Clara Lipman in *Julie Bon-Bon*—2d week—9 to 16 times.
LIBERTY—The Classman—1st week—1 to 7 times.
LONDON—McCracken Burlesques.
LYCEUM—The Lion and the Mouse—8th week—50 to 60 times.
LYRIC—The Babes and the Baron—3d week—22 to 29 times.
MADISON SQUARE—Commencing Jan. 9—Henri de Vries in *A Case of Arson*—1st week—1 to 7 times; *The Brainley Diamond*—1st week—1 to 7 times.
MADISON SQUARE GARDEN—Commencing Jan. 13—Automobile Show.
MAJESTIC—The Redemption of David Corson—1st week—1 to 8 times.
MANHATTAN—Before and After—5th week—30 to 36 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLITAN—The Rags in Down the Pike.
METROPOLITAN OPERA HOUSE—Conrad Grand Opera company in *Repertoire*—8th week.
MINER'S BOWERY—The Macintoshes.
MINER'S EIGHTH AVENUE—Kentucky Belles.
MURRAY HILL—At Piner Ridge.
NEW AMSTERDAM—Fay Templeton in *Forty-Six Minutes from Broadway*—2d week—9 to 16 times.
NEW STAR—Girl of the Streets.
NEW YORK—Richard Carle in *The Mayor of Tukio*—6th week—43 to 50 times.
PASTOR'S—Vaudeville.
PRINCETON—Margaret Anglin in *Zira*—17th week—121 to 128 times.
PROCTOR'S FIFTH AVENUE—A Fair Exchange.
PROCTOR'S FIFTY-EIGHTH STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S TWENTY-THIRD STREET—The Ironmaster.
SAVOY—James K. Hackett and Mary Mansfield in *The Walls of Jericho*—16th week—124 to 131 times.
THALIA—The Curse of Drink.
THIRD AVENUE—Flandin Arrow.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in *The Squaw Man*—12th week—103 to 110 times.
WEST END—Edie Fay in *The Belle of Avenue A*.
YORKVILLE—Henry P. Dixey in *The Man on the Box*—11th week, plus 1 week—8 times.

TELEGRAPHIC NEWS

CHICAGO.

Woodland Returns—A Shakespeare Festival—The Majestic Opened—News Notes.

(Special to The Mirror.)

CHICAGO, Jan. 8.

Woodland, adequately acted and sung and handsomely staged, prospered at the Studebaker from its start on Christmas Day, and the superior quality of Luder's musical comedy music was strikingly evident in contrast with other such music we have recently heard. Harry Bauger was recalled as much as ever, and Arthur Hight was a jolly and popular General Rooster. Magda Dahl was good vocally as the Nigittigale, and Greta Halsey the best Lady Peacock seen here, singing the society number very cleverly. Louise Toster, handsome and amiable, seemed an ideal Prince Eagle, and while Edith was not much of a Cold Bottle in appearance she was so dainty, alibie and graceful an acrobatic sprite that she delighted anyhow. With John Donahue's Hot Bird, a particularly complete series of acrobatic stunts and novel dancing, the bottle and bird bits were as big hits as ever. Helen Hale as Jenny Wren, Ida Mullie as Polly, Louis Cassavant as Owl, and Walter Lawrence as Robin were all well within the picture of this much improved and how thoroughly pleasing bird opera. With some exceptionally clever touches, chiefly in the staging, the fitness that should characterize a woodland phantasy has been supplied. Eva Fallon is as near a dainty canary as a human being could be, and while the birds don't fly in the woods the swings help to give the effect.

The "art theatre" will have to look sharp. According to a sensational report in the Tribune, William A. Brady has started preparations for a "great Spring festival" of Shakespearean productions at the Auditorium. On his list as announced are Macbeth, Othello, Marlowe, Skinner, Mantell, Lackaye, Wright Lorimer, Louis James, Arnold Daly, Nat Goodwin, Viola Allen, Eleanor Robson, Mary Shaw, Grace George, Mrs. L. Moynie, and Robert Lorraine. The plan includes "a new play every night" and "grand opera prices." The "schedule" includes Mr. Sothorn and Miss Marlowe in Romeo and Juliet, Mr. Sothorn and Miss George in Hamlet, Miss George and company in Cymbeline, Mr. Mantell in Othello or Lear or both, Miss Allen as star in All's Well That Ends Well, Mr. Lackaye as Shylock and Marc Antony, and maybe Iago and Othello, and Goodwin in Shakespearean comedy roles. Almost simultaneously with this announcement the Grand Opera House announces Mantell for a Spring engagement. He will open at the Grand on March 25 for two weeks and appear in the roles mentioned in the grand announcement attributed to Mr. Brady.

Harry Askin, of the Grand Opera House, makes some additional announcements of Grand Opera House bookings which round up a season at that house that must commend itself to all observers as one of the finest possible. There is probably no house in the country that shows a better list for 1905-06. The Mantell engagement, after the most excellent artistic record he made here last season, is most promising; then comes The Gingerbread Men for two weeks, Kyrie Bellew for two, Mrs. Leslie Carter for four, Mrs. Fiske, Richard Mansfield, and then on May 21, Elsie Janis in The Vanderbilt Cup for the early Summer.

Mayor Dunne has suggested a license imposing an annual fee of \$500 for ticket scalpers, and an ordinance to that effect will be introduced. Max and David Weber, of Chicago, owners of the Columbus and two theatres in Louisville, have bought the entire Alhambra Theatre property, one block frontage on State, for something over \$400,000. Many improvements are to be made on both the Columbus and Alhambra in the Spring.

Johanna Howland, who as Mrs. Nicklebacker is the handsomest blossom in the Ham Tree at the Colonial, probably thinks it is rather difficult to get presents after you get them in Chicago. One arrived for her, but she was told she couldn't have it until she was identified. She might have brought receipt from the several newspapers of Chicago and passing them in to the man said: "Behold the pictures! I am she." An ordinary professional card would do, she thought, but she searched for one in vain. Later on an old acquaintance from the East met her, and he, presenting his honest face and a professional card made an impression on the man behind the grating. Miss Howland got her Christmas present at last.

The Tuesday matinee at the Colonial have been abandoned and Wednesday matinee will be given instead.

Ed Boring, formerly of Charles P. Elliott's stock at the Thirty-first Street and later with Blanch Ring, was in town last week with Rudolph Horky on his way from New York to Minneapolis, where he opens with the Horky-Berger company as the "co." in the sketch, He, She and He.

Charles P. Elliott returns to Chicago this week as manager of Wilton Lackaye, The Pit, having joined the staff of W. A. Brady.

The Ham Tree is doing fairly well at the Colonial; not keeping up the Forty-five Minutes from Broadway record, however. The Georgia Minstrels act of McIntyre and Heath of course goes and the two old favorites are cordially received, but between them and the chorus, which is remarkably good and has been frequently praised in print, there is a gap which Frederick Bowers can't fill, no matter how he tries. Mr. Bowers receives many encores, however, and injects much ginger, though he would do better not to imitate, or appear to imitate, George Cohan. W. C. Fiske, the comedy juggler, is clever at it and fully appreciated. David Torrance as Lord Spotch introduces ability that refreshingly reminds one that after all the theatre was gotten up for the art of acting.

The strong third act of The Fatal Card was given with interesting adequacy by George Allison as Gerald Austin, Howard as John Dixon, Eugene McGilgan as Anstey, Ben Johnson as Forrester, and Gertrude Rivers as Mercedes. It was an instance of the leading man having to lead or be overshadowed, and Mr. Allison did lead easily and finely. His Gerald throughout the play was admirably natural and his speech to Anstey given with exceptional spirit. Mr. McGilgan was hardly less excellent in the scene, and Ben Johnson, a valuable acquisition for the Players, found full play for his good voice and virile manner. Hickman as the eighteen-carat villain was keenly satisfying before the murder and entirely convincing and natural as the cringing coward afterward.

Peaceful Valley was a popular success at the People's, being produced with the steadily increasing excellence that is developing and holding the big patronage of this family theatre—an institution of public service, by the way, when we consider some of the pestilential melodramas that come this way appealing to the desperate or other disorderly inclinations of the public. Edward B. Haas got more comedy into and laughs out of Hoses Howe than it might be supposed a hero-leading man could, and he gave unusual strength to the more serious side of Hoses. Marie Nelson was an attractive Virgie, playing in a natural, sympathetic manner, with good looks to help. Camille D'Arcy's Phyllis Howe was a very fine and wholesome American character. Laurence Dunbar's Jack was bright and lifelike, and Walter Fred Jones' Jotham Ford was a definite, genuine character study worthy of extended notice.

The event of New Year's week was the opening of the Majestic, a big, imposing house of regal splendor and unlimited luxury. The decorations, in old rose and gold, are carried out with particular richness and put the beholder in a frame of mind to believe this theatre is the handsomest in the country. There are four tiers of boxes and three floors with a mezzanine. The foyer is like an art gallery, with old paintings by Bonagereau and other famous artists. The pictures are heavily framed in gold and carefully lighted. The balcony front is old ivory and gold and the proscenium boxes are hung heavily with old rose velvet. The beautifully painted steel curtain is mentioned elsewhere. A splendid outfit of new

scenery by Somman and Landis was shown the opening night, when the most fashionable vaudeville audience assembled to dedicate and indicate that nothing is too good for Chicago. Ever since the opening the house has been sold out, though it seats over 2,000.

Lincoln Carter's Bedford Hope fully realized even the big expectations of it at Pittsburgh, where the tour began Christmas Day. The receipts for the two performances the first day were \$3,672, followed by over \$1,200 next night and nearly \$1,000 next matinee. Happy New Year, Manager Whitely!

Leon Wachner's German company will produce Torquato Tasso next in the classic matinee series.

Herman Devries, the singer, and member of The Chicago Musical College faculty, plays the lead in Les Fourberies de Scapin on Jan. 16, the annual Moliere play of the French theatre.

The crowds continued at the Garrick during the Hopper-Happilyland engagement of three weeks, making it an expected rank among the big successes of the season. It is to be noted that the richness and elegance and refinement of this production are up to the unexcelled standard set by the late San Shubert with Lady Teasie.

I acknowledge season greetings from Edwin Wallace, who is Noahvaling in A Poor Relation. C. E. Kyles, who was with Henderson here in the days of said lang syne, comes to the surface up in New England long enough to say Happy New Year on a handsome red and green card.

Erroll Dunbar returned to the Columbus last week and gave us a better Sherlock Holmes than ever, but his enunciation and delivery might be more deliberate to be in keeping with the otherwise deep and impressive presentment of this great part. It is seldom if ever that an entrance is more dramatic than Mr. Dunbar's first in the first act. A big delegation of Mr. Dunbar's college fraternity from the chapter at the University of Chicago attended during the week. The play is well staged and the supporting company good.

D. Keedy Campbell and brother, present and former correspondents of The Mirror at Kansas City, spent Christmas in Chicago imbibing of the three-star brand of musical comedy as set before the public at the Chicago Opera House.

Randolph Hartley arrived ahead of Bertha Kalich, whose fortnight in Monna Vanna at the Garrick began to-night, and evidence of his fine handiwork soon was noticed. The engagement of Miss Kalich in Monna Vanna, with her most excellent company, is the dramatic event of the new year, and the advance sale indicates Chicago is quick to appreciate the art of the stage at its best. Miss Kalich's engagement in Pittsburgh, immediately following the long run at the Manhattan, New York, was a gratifying artistic and financial success. She is touring under the management of Harrison Gray Fiske.

The Sultan of Sulu, which opened at the Northern last week handsomely staged, but not well cast either vocally or dramatically. Albert Mahar, playing the Sultan, seemed to be suffering from a cold. His makeup was excellent. Sinclair Nash as the Colonel has a pleasing voice and so far as he had to do with the performance it was satisfactory. Frances Demarest is a handsome Henrietta and plays the part amiably.

The chorus is attractive and lively.

The Prince of Pilsen, with Erroll Dandy, opens at the Studebaker to-night for three weeks.

Tim Murphy follows The Wizard of Oz at the Grand in a Texas Steer.

The Wizard of Oz has surprised everybody by doing virtually a capacity business at every performance, and the crowds seem as delighted as ever. The football number of Stone and Montgomery is a complete conquest of the audience.

When one considers the weeks and months the Wizard has wissed here during many engagements it seems certain that this extravaganza can keep on coming for many years.

Just Out of College, by George Ade, follows The Sultan of Sulu, by George Ade, but not at the same theatre.

Wilton Lackaye, who began an engagement at McVicker's last night in The Pit, will play Svengali later. The engagement is three weeks.

Chicago newspapers rivalled each other the first of the year to prove Chicago is the greatest "show town." It was recorded that Chicago has as many strictly first-class theatres as New York, though New York has fifty theatres and Chicago thirty-nine.

Sidney Pilsen, formerly stage-manager at the Bush Temple, produced a play of his own, entitled A Romance of Killarney, at Association Hall Saturday night.

The bills this week: Garrick, Bertha Kalich in Monna Vanna; Studebaker, Prince of Pilsen; Illinois, Grace George in Marriage of William Ashe; Powers, George Ade's Just Out of College; Grand Opera House, Wizard of Oz; Chicago Opera House, His Honor the Mayor; McVicker's, Wilton Lackaye in The Pit; Colonial, McIntyre and Heath in The Ham Tree; Columbus, Behind the Mask; Bush Temple, Granstark; People's, Up York State; Marlowe, The Private Secretary; Great Northern, David Harum; La Salle, The Umpire; Criterion, My Tom Boy; Lillian, Lottie Williams; Academy, Sherlock Holmes, with Erroll Dunbar; Bijou, Fast Life in New York; Alhambra, Queen of the Highbirds; Avenue, May Homer; stock exchange, The Thalia Theatre company of New York will play the Garrick, two performances, Sunday, Jan. 14, giving The Orphan and Die Wilde.

OTIS L. COLBURN.

WASHINGTON.

Mrs. Carter—E. S. Willard—Miss Dolly Dollars—It Happened in Nordland.

(Special to The Mirror.)

WASHINGTON, Jan. 8.

At the Belasco Theatre to-night a large and fashionable audience welcomed Mrs. Leslie Carter on the inauguration of her engagement as Adrea in the Belasco-Long tragedy. The remaining half of the week will be given to a revival of Zaza. The Bernhardt engagement last week was the most notably brilliant and successful that the actress has ever played in Washington. The Ben Greet Players in week of Shakespearean repertoire open on Jan. 15.

E. S. Willard appears at the New National Theatre this week in a round of attractive plays, opening in a double bill. The Man Who Was and David Garrick. To-night's performance is for the benefit of the Farmington Society, which maintains the visiting nurses of the District. The Middleman, A Pair of Spectacles, and Tom Pinch will be given during the engagement. Veronique with Ruth Vincent follows.

Lulu Glaser in the musical comedy, Miss Dolly Dollars, crowds the Columbia Theatre. The Isle of Spice opens on Jan. 15.

Hanson's new Fantasma is a strong drawing card at the Academy of Music. The production this season is attractively staged, with added tricks and transformations. Texas is next week's underline.

Dan Mason in the new musical comedy, Gay New York, opens with success at the Majestic. The support includes Louise Sanford, Edward B. Adams, Kathryn Bartlett, Charles E. Foreman, Lillian Hoerlen, Edward Brennen, Claire Wallace, Theodore Peters, Edna Way, Joseph F. Willard, and Violet Rio. Running for Office follows.

President and Mrs. Roosevelt, Alice Roosevelt, Nicholas Longworth, Ethel Roosevelt, Civil Service Commissioner Cooley and Mrs. Cooley, and Lawrence Murray, Assistant Secretary of the Department of Commerce, occupied the President's box Tuesday night at the National Theatre to witness Lew Fields' company in It Happened in Nordland. Victor Herbert led the orchestra.

To-morrow afternoon the Boston Symphony Orchestra's third concert takes place at the National. The soloist will be Professor Willy Hess.

Alfred Reisenauer is announced for a piano recital at the Columbia Theatre on Wednesday afternoon, Jan. 17.

Shepard's Motion Pictures at the Academy of Music and Marah's Electrical concerts at the Majestic continue to be strong Sunday night attractions.

JOHN T. WARREN.

BOSTON.

The Catch of the Season—Blanche Walsh—Oliver Twist by Stock—Benton's Notes.

(Special to The Mirror.)

BOSTON, Jan. 8.

Actresses certainly have the call in Boston theatrias to-night, so far as changes of bill are concerned, and the critics have to cry, "Place our dames!"

Edna May and The Catch of the Season opened to the capacity of the Colonial, and there was every indication that the engagement would be a rival to the fortnight with The School Girl last season, since the positive farewell has been announced so insistently with everything connected with the fortnight. It was quite a surprise to find George Frothingham enrolled among the British comedians, since everybody supposed that he was a full-fledged Bostonian of many years' standing.

Blanche Walsh in The Woman in the Case made a decided change from the style of heroines which she has ordinarily given here. Sardou and Tolstol have been dealt out in liberal quantity by her in the past, but now she has a chance with Clyde Fitch, and the indications are that the engagement will be the best in a long time. This is her first Boston appearance in a modern heroine since Aristocracy and her initial appearance at the Park.

Mary Hall is having her best chance of the year at the Empire this week, for the production of La Tosca is the one for which preparation has been made for a long time. It was a daring step for her to try this character just before the coming of Bernhardt, but she is as clever as she is daring, and the verdict to-night was one of unqualified success. Frank Losee, too, has a big share in the honors by his strong dramatic work as Scarpia.

Oliver Twist has been the most notable work that the Castle Square has given in a long time, and Bostonians certainly appreciate the opportunity of seeing this London version of the Dickens novel given thus early in its dramatic life. So tremendously successful was the production that it was early seen that an extension would be necessary, and therefore it runs a second week, which is quite unusual with this policy of regular changes of bill. The full strength of the excellent stock company is employed, and the production is exceptionally picturesque.

A Race for Life at the Grand Opera House this week has its Theodore Kremer sensations enhanced by the realism of a stage race of horses and a rainstorm, which were much appreciated. Bostonians were especially interested in the return of a former society girl and amateur of this vicinity, C. Blanche Rose, who appeared as the daughter of the ranch owner and was one of the chief hits of the production.

This is the final week of the engagement of Raymond Hitchcock and The Galloper at the Tremont, and there is every indication that good business will continue clear up to the finale of this Richard Harding Davis play. It is a capital treatment of the work of a war correspondent, and the picturesqueness of the scenes on the frontier near the Turkish army makes admirable stage effects possible. Mr. Hitchcock is amusing and dramatically effective, while Edgar Davenport, May Buckley and T. Daniel Frawley help in the honors.

John Drew and De Lancy have only one week more at the Hollis, and then he will start upon a long tour to the Southward before he returns to go to London. Mr. Drew's society friends in Boston are giving him the same sort of a reception that has been the rule for years, and the audience read like a page from the Blue Book. His company is well chosen and Margaret Dale as the heroine appeals to special advantage.

Jefferson De Angella and Fantana have had three big weeks at the Boston, an unusually long engagement for a comic opera at an auditorium so large as this, but the hit has been in proportion to the size of the theatre. This is the last week, however, as fun gives way to the coming of Bernhardt. The opening sale of tickets for her engagement took place this morning, and the long line at the window all day spoke volumes for the coming engagement, which will be for a fortnight.

Nat M. Willis in The Duke of Duluth was the newcomer at the Globe to-night, and there was a fine house to see him in his new comedy, which has already been seen in New York and which was given here with the same company and production. The engagement is for a single week. Roger Emmet gives the clientele of the Bowdoin Square a fine chance at Irish patriotism as presented with Charles Miller in the title role. Charlotte Hunt as Sarah Curran has a character which she plays with great attractiveness, and the full stock company is enlisted in the production.

Minstrelsy has certainly caught the favor of the patrons of the Majestic, and Lew Dockstader and all the members of his company have no cause for complaint in regard to the heartiness of their reception. The star is funnier than ever in his monologue, and Ned O'Brien in The Floor Walker also makes a big hit. This is the last week of the engagement.

William Gillette began five supplementary matinees with Clarice at the Colonial Theatre, and the last two days he will travel back and forth to Providence so as to appear there evenings.

Mrs. Fiske will just reverse that proceeding on Jan. 12, and will come up with her company from Providence so as to appear at the Tremont for a matinee with Heddla Gable. That promise to be as interesting a dramatic evening as her recent engagement at that house. Leah Klechka.

Charles S. Howard, dramatic critic of the Globe, was in charge of the programme of the memorial and benefit to be given at the Hollis this week for the Daughters of the Revolution. Many of the best-known players in town will minister, and a special feature will be George W. Wilson's first production on any stage of The Old Fashioned Mother, a one-act piece by Justin Adams.

Lorin F. Leland, one of the managers of the Castle Square, is receiving congratulations from his friends upon his recovery from a severe attack of laryngitis which confined him to his house for several days.

It has been decided that Man and Superman will not come to Boston this season after all. It had been booked for a Spring engagement at the Park.

Little Joe Jefferson, the grandson of the famous comedian and the son of Thomas Jefferson, ran away from the private school which he is attending at Salem for the second time last week, and, as before, brought up in the custody of the Boston police, who held him until the school authorities could come after him and take him back. It was his opinion that that particular private school had too many girls as its pupils.

The Girl and the Chauffeur is the autolish title for the musical comedy which will be produced by the Pi Eta boys at Harvard this season.

Lillian Kemble's Nancy Sikes in Oliver Twist has been one of the best characters that she has given at the Castle Square this season. It is different from the traditional Nancy that Bostonians have become accustomed to expect and follows the Dickens line.

The Earl of Rosalyn sailed for Europe by the Sardinia last week, but the actor-peer would not have been on board had not the boat been coming to wait for an hour on account of the tide. Another passenger was T. Russell Sullivan, the Boston litterateur, who wrote Dr. Jekyll and Mr. Hyde for Richard Mansfield, as well as other successful plays.

Following their custom of many years, E. H. Crosby, dramatic editor of the Boston Post, and Mrs. Crosby, were at home to many friends on New Year's Eve, to welcome in 1906. They are now in their new home at 67 Mt. Vernon street and in their spacious rooms there were gathered, among others, John Craig, leading man of the Castle Square stock company, and his wife, Mary Young, with her mother, Mrs. Richard Young; Howell Hansel, leading man of the Empire stock company, and Mrs. Hansel; Mary Hall, leading woman of the same company; Flora Zabelle, who in private life is Mrs. Raymond Hitchcock;

Charles Miller, leading man of the Bowdoin Square company; Miss Flora J. Bowley, who recently has joined The Lion and the Mouse and many others who are well-known professionally.

Lindsay Morton, manager of the Empire, received many congratulations to-day on his enterprise in securing La Tosca and producing it by his excellent stock company.

Margaret MacLaren Eager is drilling a company of school children to produce The Dinky Bird, an extravaganza based on Eugene Field's poem, which she has already given in New York. The production here will be matinee to be given at the Tremont for charity.

Elizabeth G. Meredith has returned to her home in this city on account of illness. She has been leading lady with Quincy Adams Sawyer.

Lillian Kemble and Marion Ballou of the Castle Square company, were given a New Year's banquet at the Lenox.

Henry W. Savage and his stage director, George Marion, were in town last week to see The Galloper again. Mr. Savage has just accepted three new American plays written by Americans.

Mary Hall was able to secure the designs for costumes used by the late Fanny Davenport in La Tosca and duplicated them for her appearance in the role.

The Merchant of Venice will be the next of the classic revivals made by the Boston Stage Society at the Castle Square.

Rumor has it that the Shuberts may produce Mexican here at the Tremont instead of The Princess Bazaar.

John Drew made herculean efforts—and expensive ones, too—to get in to Boston early after the celebration of Founders' Night at the Players' Club in New York. A special car was hitched to the newspaper train, and then when he arrived here he found that it was all for nothing, as Boston never gives a New Year's holiday matinee.

JAY HUNTON.

PHILADELPHIA.

Bernhardt—The Lightning Conductor—The Vanderbilt Cup—Mantell—Ben Greet.

(Special to The Mirror.)

PHILADELPHIA, Jan. 8.

Sarah Bernhardt heads the list this week, her opening to-night at the Lyric Theatre being a genuine triumph. The engagement is for this week only, changing programme nightly, and every seat in the house, including the gallery, is sold out in advance. Bertha Galla in Sweet Kitty Bellairs follows on Jan. 15. Fantana, with Jeff De Angella, on Jan. 20.

The Lightning Conductor, a comedy designated as an automobile romance, with Herbert Kelcey and Edie Shannon, was received this evening by a large audience at the Broad Street Theatre. It is staged elaborately, with intricate electrical and mechanical effects, showing an automobile running at rapid speed, with moving panorama surroundings. The support is excellent and The Lightning Conductor on the sure road to success. E. H. Sothorn and Julia Marlowe open here on Jan. 15 in The Taming of the Shrew for a three weeks' stay.

The Pearl and the Pumpkin is at the Chestnut Street Opera House for a two weeks' term. The Ercole Ariaza troupe of dancers is an added feature. Olga Nethersole inaugurates a two weeks' term on Jan. 22.

The Vanderbilt Cup, with Elsie Janis as the star, aided by a prominent and easily cast, opened to-night at the Garrick Theatre for one week only. Barney Oldfield, the professional chauffeur, and Tom Cooper appear in the automobile racing scene, and by a mechanical device represent a one hundred mile clip which proves a genuine sensation. Elsie Janis introduces the imitations that have made her famous. Richard Mansfield comes on Jan. 15 for two weeks.

Babes in Toyland is at the Chestnut Street Theatre for this week only. Digby Bell in The Education of Mr. Pipp with the original cast follows on Jan. 15. George M. Cohan in George Washington Jr., on Jan. 20.

Robert Mantell in Shakespearean revivals is the attraction at the Walnut Street Theatre for the coming fortnight. Mr. Mantell has hosts of admirers, and the engagement is likely to prove the most profitable played at the Walnut this season. Richard Carle in The Mayor of Tokio follows on Jan. 22. Extra Kendall on Feb. 5.

Florence Blinley in The Street Singer opened to-night at the Park Theatre. Al. H. Wilson in The German Gypsy follows on Jan. 22.

At the Grand Opera House Our New Minister, Denman Thompson and George Ryers' concoction of rural life, attracted a large opening audience. John Terria, Joe Congers, John Barker, Gertrude Perry, Alice Washburn and Phila May enact the prominent roles satisfactorily, surrounded by elaborate and correct stage settings. Bookings to follow are Honey Boy Evans in The Runaways on Jan. 15; James O'Neil in Monte Cristo on Jan. 22; Buster Brown on Jan. 29.

Joseph Murphy, the veteran Irishman, opened to-night at the National Theatre in Kerry Gow, and will change to Shaun Roe later in the week. Queen of the White Slaves is the bill for Jan. 15. At the World's Mercy follows on Jan. 22.

A Crown of Thorns, a melodrama by Jay Hunt and Hal Reid, received its initial local production to-night at the Girard Avenue Theatre. The Eye Witness follows on Jan. 15.

When the World Sleeps is at the People's Theatre, and in spite of the many former engagements in this city, is still a paying card.

More to be Pitted Than Scored comes on Jan. 15; A Race for Life on Jan. 22; Secret Service Sam on Jan. 29.

On the Bridge at Midnight is the programme for this week at Hart's Kensington Theatre. Girl of the Streets comes on Jan. 15.

Caroline May in The Factory Girl, at Blaney's Arch Street Theatre, played to two immense audiences on the opening day. How Baxter Butted In, a musical melodrama, comes on Jan. 15.

Samuel S. Sandford, the old-time minstrel, who died in Brooklyn on Dec. 31, was buried from the residence of his nephew in this city on Jan. 4. The interment was made in the Elk's Rest, Mt. Moriah cemetery.

Chas. A. Bradenburgh, manager of the Arch Street Museum, who died on Dec. 28, was buried on Jan. 2. Thomas F. Hopkins is looking after the business interests of the deceased.

The New German Theatre, now in the course of erection at Girard avenue and Franklin street, has been leased to Carl Sasse from May 1, 1906, the rental being \$8,000 for first year and an option for another year at \$10,000.

Forepaugh's Theatre stock company appear this week in Banished by the King, being a version of the Duke's Motto, as played by Thos. E. Shea. The Charity Ball is advertised for Jan. 15.

Darcy and Speck's stock company present this week Caught in the Web, a sensational detective melodrama full of thrillers. Dangers of Working Girls follows on Jan. 15.

Dumont's Minstrels at the Eleventh Street Opera House have a new feature in William Henry Rice, who appears as Madame Sarahheart-Burn in the Camille burlesque, with Monsieur Houghy-Dougherty as Armand. The Fitzsimmons and O'Brien travesty is retained, with Horta in a new song, entitled "Chrysanthemum."

Ben Greet in Shakespeare plays is booked at the Academy of Music for the matinee and evening of Jan. 11, the evening of Jan. 12 and a matinee on Jan. 13. The programme is to be changed at every performance.

The Boston Symphony Orchestra with Timothee Adamowski, violinist, crowded the Academy to its utmost capacity this evening.

The Fire Marshal has completed his annual inspection of all our theatres. Numerous suggestions in some of the playhouses were promptly complied with and the licenses will be issued accordingly.

The Bon Ton Theatre with Lillian Tyson at the helm will change its style of entertainment from vaudeville to a dramatic stock company, beginning Jan. 15. The company engaged up to the present date includes Ida May, Louise Worden, Joseph West, and Harry Duval.

S. FARNHEIMER.

ST. LOUIS.

Bertha Kalich in Monna Vanna—The End of Fritz in Tammany Hall—The Royal Chef.

(Special to The Mirror.)

St. Louis, Jan. 8.

The engagement of Madame Bertha Kalich at the Garrick Theatre, which began with New Year's matinee, started out with the promise of being the most notable since Mrs. Pike electrified high-class theatregoers with her Leah Kleschna. It is difficult to draw the line of excellence between the player and the playwright in this instance. Maurice Maeterlinck has been known to the chosen few as a wonder-worker in words and situations, but not until now, when the beauty, strength and reliance of his Monna Vanna are brought out, are some of us enabled to realize what the famed Belgian is really capable of as the regenerator of the modern stage. Germany with her Sudermanns and her Hauptmanns, limners of temperament, must look to her laurels when the young dreamer just beyond her borders brings before us men and women of flesh and blood moved by the elemental fires of passion, the outgivings of which are understandable to the humblest. In Monna Vanna, Maeterlinck has his best interpreter in Madame Kalich. That famous tent scene contains the most surprise in modern dramatic literature, and is depicted with a delicacy and human beauty that puts Madame Kalich in the forefront of contemporary actresses. The lady made a tremendous hit here to-day and her company proved equal to the occasion. The Garrick was the Mecca all week of the most studious of our theatregoers, and the attendance showed their number to be much larger than anticipated. Every credit must be given the management for excellent scenery and thoroughgoing skill in the mounting of the piece. Never since Madame Duse appeared here in Francesca da Rimini have we seen the Italy of a still barbaric age set forth so convincingly. The bloody days when truly every man's manor was his arsenal and the man-at-arms counted large in the economy of the time are set forth splendidly in the Monna Vanna in vestiture. Apart from its tremendous dramatic value the piece is a most profitable study of the passions, manners and customs of a time toward which some seem tell us to-day we ourselves are once more drifting under the operations of a "benevolent" feudalism. Theatrically there was nothing in St. Louis except Bertha Kalich. The syndicated opposition played to the easily diverted patronage with Sam Bernard and Wilton Lackaye, but it was tacitly reserved for Madame Kalich to draw the night's standing. Her local representation in audiences made up of men and women who can only be lured theatreward when the best there is comes to town. The cautious Louis Dodge, of the Globe-Democrat, put the matter about right when he wrote: "Monna Vanna, the current production at the Garrick, has created nothing short of a furore, the most 'case-hardened' theatregoers proclaiming it a masterpiece. Bertha Kalich, a wonderfully gifted actress, has the title-role in this play, with singular unanimity, spoke in highest terms of both the play and its interpreters."

I learn that Joseph Cawthorn, who opened at the Olympic last night in Fritz in Tammany Hall, closes here next Saturday night, returning to New York with members of the company who are to go into another venture. We have a tender place in our St. Louis hearts for "Fritz" play. They remind us of the little Fritz that ever "fritzed" the late J. K. Emmett, and all Fritzies necessarily collide with that. Cawthorn is not in the class. We liked him better in the loose gowns of Mother Goose and the excellent even if uncultured comedy that predominated in that show piece. They tell us out here that Klav and Erlanger, stung by their fate with The Pearl and the Pumpkin, The White Cat, and in some sections with The Rolling Girl, etc., are to eschew all big musical ventures next season and rush out large contingents of smaller and hence less expensive comedy aggregations.

That fine actor and gentleman, Otis Skinner, is at the Century in the old Fritz play. His Grace de Grammont. It puts him before us in all the meretricious and superficial atmosphere that Fritz manages to conjure up at will. It is a far remove from the beautiful, reassuring offering of last year, The Harvester, which should have had another season save for the uncontrollable voracity for novelty inherent in the play-supporting population of this United States.

The Royal Chef is back at the Garrick in a finely arranged engagement of one week, to be followed on Jan. 14 and 21 by De Wolf Hopper in Happyland. Of The Royal Chef it may truly be said that it does not know how to wear out a welcome in St. Louis. It may surprise some people who understand the manifest and many limitations of the piece that the demand for seats began with the appearance of the underline in the papers the Sunday before yesterday and kept up uninterrupted all week. Harry Hermsen, William Sellers, Grace Darling and the rest work willingly as of yore and there will be reluctant farewells from his culinary excellency on Saturday evening next. The company has been doing the toughest one-night stands on the plains of Kansas and welcomed the civilization of this metropolis with almost hysterical joy.

One of the season's novelties in the field of melodrama is at the Imperial. Marching Through Georgia is the attractive title, and the piece is by the successful author of The Parish Priest, The Jackline, At Old Point Comfort and other plays above the average of excellence. Marching Through Georgia touches another tender spot in that it reminds us of the long residence in our midst of General William Tecumseh Sherman, who once upon a time did the real marching through Georgia. The play is handsomely mounted and furnishes much clean entertainment of the properly enthusiastic kind.

Daudet's sensational drama, Fromont, Jr. and Risher, Sr., depicting a French society picture, was the attraction at the Germania Theatre of the Odeon Wednesday night. As Sidiye Risher Vilma von Hohenbar was her element. The elegance with which she costumed the part and the distinction with which she played it stamped her again as a wonderful delineator of character parts. Last night a brand-new comedy, Blauer Montag (Blue Monday) was presented with a fine cast. The Heinemann-Welbers have apparently entirely recovered from their debacle at the Garrick Christmas week.

Breaking Into Society is being given at the Grand by the clever organization known as the Four Mortons. The show is interesting in that it presents the former indefatigable vaudevillians in sustained parts; and if the play here and there sees a little and even the scenery seems to sway, this uncertain aspect is to be ascribed to the fact aforesaid. The show started off most prosperously just the same and will do finely all week.

To the surprise of their friends and even the parents of the bride, Charles N. Daniels, known to the musical world as Nell Forest, composer of "Hiawatha" and other popular music, and formerly of St. Louis, was married at Louisville, Ky., Sunday night to Pearl Hamlin of St. Louis. Daniels is famous as the composer of "Silver Heels," "Moonlight," "Cherries," "Cleopatra Flannigan," "Poppies," and "Then You'll Remember," besides "Hiawatha." His bride is a handsome brunette of medium height and, like her husband, has a wide circle of friends in St. Louis.

RICHARD SPANER.

BALTIMORE.

Arnold Daly—Richard Mansfield—Chauncey Olcott—Running for Office—Gadski.

(Special to The Mirror.)

Baltimore, Jan. 8.

The Arnold Daly company, of New York, is at Ford's presenting You Never Can Tell. Candida will be given at the Wednesday matinee and on Friday night.

Next week we will have Chauncey Olcott in Edmund Burke.

A dramatic version of Winston Churchill's story, The Crossing, opened at Albough's, Thomas Q. Seabrooke in Mexicana will be the next attraction.

The stage of the Academy this week is occupied by Richard Mansfield, who will present a number of his successes, beginning with The Mis-

anthropo. At the close of the week he will be followed by Louis Glaser in Miss Dolly Dollars, who in turn will give place on Jan. 22 to Frank Daniels in Sergeant Brue.

Running for Office, the comedy by George M. Cohan, entertains the patrons of the Auditorium. The Rays in Down the Pike will follow.

Fiske O'Hara appears at Blaney's in Mr. Blaney from Ireland. The King of the Opium Ring is the underline.

The well-known melodrama, A Desperate Chance, is given at the Holiday Street. When London Sleeps will be seen next week.

Susan Metcalfe, soprano, will give the next Peabody Recital at Peabody Hall on Friday afternoon.

The Boston Symphony Orchestra will be heard at the Lyric on Wednesday evening. Mr. Gerlick will conduct it. The soloist will be Alfred Reinecker, pianist.

Gadski will appear in concert at the Lyric on Friday in conjunction with Arthur Rubinstein, the new Polish pianist.

Mrs. Leslie Carter did a splendid business at Albough's last week. During her stay in the city she spent considerable time in her automobile and obtaining the full benefit of our beautiful suburbs.

Tonia F. Dean, business-manager for Mrs. Leslie Carter, spent many years as the manager of the Academy of Music in this city. Mr. Dean's hosts of friends were only too delighted to extend him a warm welcome.

HAROLD RUTLEDGE.

CINCINNATI.

The Shepherd King—New Olympic—German Theatre Company—Forepaugh Stock Company.

(Special to The Mirror.)

Cincinnati, Jan. 8.

Humpty Dumpty finished a good week at the Grand on Saturday and gave way to Wright Lorimer, who made his first appearance at that house to-night in The Shepherd King. Lew Fields follows in it. It happened in Nordland.

The Forepaugh Stock Company yesterday revived Charles Hawtreys great success, A Message from Mars.

Burr Macintosh appeared before two fashionable matinee audiences at the Grand on Jan. 4 and 5 with his illustrated lecture on the Philippines.

A building permit was issued last week for the new vaudeville theatre on Seventh Street, which is to be erected by John J. Ryan and associates. As heretofore stated, it will be called the Olympic and will be ready for business early in the fall. It will be the first house in the city erected without posts or other obstructions to the view, and will also be unique in that it will have no galleries, although the seating accommodations will be for about 1,500 people.

The German Theatre Company appeared last week in Der Hochtourist and last night in Galeotto, a translation from the Spanish. A new and important addition to the company has been made in Alice Fontive, from the Royal Theatre, Berlin, who makes her American debut on Jan. 21. She will play the remainder of the season here, but returns to Dresden in the fall. The air has been full of contradictory rumors as to the coming of Sarah Bernhardt for several weeks, but it now seems definitely settled that she will appear for four performances at Music Hall, beginning Feb. 15.

Checkers, with Hans Roberts in the title-role, supported by many of the original company, is proving a strong attraction at the Walnut.

After Midnight is the bill at Heuck's this week. The Lyceum has the old favorite, The Light-house by the Sea.

There is a good deal of curiosity, not to say anxiety, quickly expressed by managers and patrons alike as to whether the putting on of the lid by the incoming city and State administrations will interfere with the Sunday theatres. With these two performances eliminated several houses that are now counted as little gold mines would find a tremendous difference in their week's receipts and the future is therefore being awaited with great interest.

H. A. SUTTON.

PITTSBURGH.

Chauncey Olcott—Mexicana—The College Widow—Bernhardt—The Old Homestead.

(Special to The Mirror.)

Pittsburgh, Jan. 8.

The Alvin had a very large audience to-night which warmly greeted Chauncey Olcott in his new play, Edmund Burke. Buster Brown with Master Gabriel follows next week.

Thomas E. Shea was seen as Napoleon the Great at both performances to-day at the Bijou. The balance of his week's repertoire is Dr. Jekyll and Mr. Hyde, Othello, The Belle, and Cardinal Richelieu. Next week Kellar, the magician, comes to this house.

My Wife's Family is at the Empire, where it was favorably received last season, and a large audience was present to-night. Next week From Rags to Riches.

The new comic opera, Mexicana, attracted a large audience to the Belasco to-night. Most prominent in the large company are Thomas Q. Seabrooke, Charles McDonald, and Joseph Herbert. As a whole it is bright. Next week David Belasco's company in The Heart of Maryland, which will be followed by De Wolf Hopper in Happyland.

A large audience was well entertained to-night at the Nixon with The College Widow. E. S. Willard is the underline in the following repertoire: David Garrick, and the Man Who Was, The Fool's Revenge, The Professor's Love Story, The Middleman, A Pair of Spectacles, and Tom Planch.

Al Reeves' Big Beauty Show has the week at the Gayety. Tom Hearn, the Sleepy Juggler, is an extra feature to the good old bill. The World Beaters come next.

The Star Show Girls are the bill at Harry Williams' Academy.

The Old Homestead did a large week's business at the Alvin during which it was found necessary to give an extra matinee on Friday.

Madame Sarah Bernhardt's engagement at the Belasco will be limited to four performances, beginning Thursday, Feb. 8, with La Sorciere, followed by La Tosca, Camille, and Sapho.

The Pittsburgh Orchestra, Emil Paur, conductor, will give a popular concert on Friday night at Old City Hall, the seats to be sold at 50 and 25 cents.

ALBERT S. L. HEWES.

NEWPORT THEATRES LEASED.

Dr. William T. Bull, of New York, and his brother, ex-Congressman Melville Bull, of Rhode Island, have obtained control of the Perry House and the Newport Opera House, Newport, R. I. The lessees of the Opera House are Cahn and Croso, who have many playhouses in New England. Dr. Bull and Congressman Bull are to personally superintend the Perry House and the Opera House as well.

MARK TWAIN A PLAYER.

Samuel M. Clemens (Mark Twain) was made an honorary member of the Players' Club at a dinner given at the club house last Wednesday night. Richard Watson Glider and Frank Millet made speeches, which were responded to by Mr. Clemens, whose speech so pleased the members that he was obliged to give an encore. He read "The Jumping Frog" as a special favor to his hosts.

IN A CONVENTION HALL.

Belasco's The Darling of the Gods played in the Convention Hall at Kansas City, Mo., last week, the first time the hall had been used for a drama, and probably the first time any spoken drama was given in so large an auditorium. The hall was found well adapted to dramatic presentations.

28 Mary Atheling essays the title-role in A Mother's Heart.

AT THE THEATRES

(Continued from page 3.)

ter and no worse than those one is accustomed to meet in every branch of political and business enterprise, and W. F. Walcott was a splendidly detestable villain, as was sufficiently attested by the way the audience hissed him. Howard Cramp-ton as Buck Trainer, the ward heeler, gave a truly clever impersonation of the man with a long, wistful and huge mustache. His oft-repeated exclamation of "Let her go at dat!" proved to be the catch-word of the evening. John Martin was Patrick Croker, the bibulous and heart-broken father of Sadie, and should be commended for restraining what must have been a great temptation to rant; and Herbert Jones as Foxy Tabor was about as contemptible a scamp as ever appeared in an Eighth Avenue playhouse. Edwin A. Sparks was not so acceptable as Charles Murphy, but the part was a thankless one because of his cowardice in accepting Blaney's sacrifice and not marrying the girl immediately. George Cooper as Jimmie Drake, a Bowery kid, and Queenie Marble as Mary McCann, an East Side wife, made a comedy team which saved the piece from becoming either monotonous or maudlin. Eugene Hayden as Kate Murphy, daughter of Michael and ultimately the betrothed of Blaney, made a beautiful stage picture and played with proficiency. Florence Rossland as the betrayed woman knew better than to indulge in useless hysteria, and Maggie Weston, the stout Irish housekeeper, won liberal applause by reason of her rich brogue and her sweeping denunciations—sweeping because her favorite weapon was a broom. Blanche Marble and Nellie Barnard gave two small character "bits" which were conspicuously effective. The other members of the large cast were merely incidental figures not essentially concerned in the action and development of the story. The chorus sang even worse than might have been anticipated, but the individual enthusiasm in the election scenes was commendable.

Garrick—Madeleine.

Tragic play in two scenes, by Mrs. W. K. Clifford. Produced Jan. 5.

Norman Luard Guy Standing
Sir Charles Campbell Percy Ames
Christine Irma Perry
Josephine Bonnet Miriam Nesbitt
Madeleine de Bray Miss Croswan

The only mystery about Madeleine, the tragic play in two scenes which Henrietta Croswan prefaced her performance of Mary, Mary. Quite contrary to Friday evening, Jan. 5, is why on earth so talented an actress ever chose such an impossible medium for her efforts. Miss Croswan, although she has occasionally done serious parts, has attained her present standing in the theatrical world by virtue of her unique charms as a comedian, wherefore she should have been especially careful about her choice of a tragedy. Madeleine is a tragedy if it is anything at all—that is, if it is anything except a morbid piece of narrative dialogue without dramatic construction, without purpose and even without any convincing sincerity. At least half a dozen times during the presentation the audience involuntarily expressed its adverse criticism by laughing outright. Many of the expressions used by Madeleine and her lover, meant to be "strong" and epigrammatic, were in execrably bad taste. For instance, Madeleine informed Luard, who had finally decided to end their liaison and marry an English countess, that he would carry to that only the only ashes of passion in which her gray eyes. Luard, speaking to a friend who had fallen in love with his paramour, bade him beware of those Frenchwomen who seemed "to be fed on lighted torches." Mrs. Clifford, the authoress, however capable she may be as a writer of fiction, is not an expert in unveiling the nudity of human passions.

Madeleine de Bray was a celebrated actress who had struggled and triumphed solely for the sake of attaining a position which should be an honor to Luard, the English diplomat. He had offered to marry her years before, but she had declined because, according to the strange psychology of the writer, she then felt herself unworthy of such an honor. So far as the critic was concerned he could feel no great sympathy for a woman who had deliberately cast aside her chance of legitimate happiness. The first scene was taken up by a tedious discussion between the two in which they were supposed to reveal their respective characters. Madeleine succeeded in wringing from Norman, who was as cool as a prehistoric fossil, a promise to return in the evening for one last farewell. The heroine retired, Sir Charles Campbell, who was excessively enamored of her, entered and the two gentlemen indulged in further emotional diatribes. Sir Charles lighted on a picture of Norman dated eight years back, guessed the horrible truth, and precipitately retreated. The second scene was stronger, yet even less original. Madeleine was so warming at the piano that Luard incautiously declared he loved her as much as ever, and yet had the hardihood to persist in his fell matrimonial purpose. When he started to go he found that the door was locked and when he looked around Madeleine was pointing a pistol at him. She permitted him to write a couple of letters, then attempted to shoot him but could not muster the courage. This situation would have had a certain suspense had not every one foreseen the inevitable result as clearly as Mr. Luard. To face the woman required some presence of mind, but no essential bravery. Luard left to catch his train. Madeleine stooped to the floor for the pistol, the curtain fell, and just after it dropped there was a single shot. Madeleine's ingenious excuse for permitting her lover to escape was that she wished the English nation to profit by his indomitable courage, for that gentleman complacently remarked that he had known in his life almost every sensation except fear.

If her performance of this role was a fair sample of her tragic ability—on a half tempted to say inability—Miss Croswan had better remain faithful to the muse of light comedy. In so many words she was charming but insincere, though it must be admitted that her second scene was far superior to the first. Guy Standing, as Norman Luard, had a somewhat supercilious manner as if he felt the intrinsic improbability of his character, and yet he did more than could have been expected. Percy Ames was a good Sir Charles, but Miriam Nesbitt recited her lines with a painful consciousness of effort. Irma Perry, the French maid, was really the most convincing member of the cast. One seldom sees a conventional servant so admirably done.

Herald Square—Madga.

Tragedy in four acts, by Sudermann. Revived Jan. 5.

Lieutenant-Colonel Schwartz William Farren, Jr.
Madga Olga Nethercole
Marie Rosalind Ivan
Augusta Louise Moodie
Franziska von Wendowski Cicely Richards
Lieutenant Max von Wendel Charles Quartermaine

Pastor Heffertding Hamilton Revelle
Dr. von Keller Hubert Carter
Professor Beckmann Blaine Mills
Lieutenant-General von Keller Harry Ryder
Mrs. von Keller Mrs. Goldsmith
Mrs. Justice Ellrich Edith McLean
Mrs. Schumann Ida Gabrielle
Theresa Constance Raymond

There are certain dramas that the average playgoer is fond of witnessing because he has seen them so frequently that he finds a critical satisfaction in comparing the work of various actors and actresses. Madga is one of these. Mrs. Fiske has done it; Mrs. Campbell, Duse, Modjeska, and very recently Sarah Bernhardt, have all appeared in the title-role. On Tuesday evening, Jan. 5, Olga Nethercole played the role for the first time in New York City, and gave an impersonation characteristic of her individuality and methods. The personal attributes and the technique of Miss Nethercole have been so much discussed in and out of court that there is no particular reason for referring to them again in detail. That she had dramatic prowess no one can truthfully deny, however distasteful he may think the sauce with which she favors her achievements.

To save Madga from being heartlessly brutal the psychologic aspect of her determination, the

depths of her own mental conviction and justification must be emphasized. Olga Nethercole is not strictly an intellectual actress—in fact, she is not an intellectual actress at all. Her impersonation was brazen; the character was not sufficiently sensitive to be goaded to desperation by the restricted ideals of her disillusioned family. She behaved not as a penitent—for the Madga of Sudermann, even in the dark of passion, has a degree of regret for her past passionate and woman of the demi-monde who had returned to haunt her triumph in the faces of her old acquaintances. One could not really be convinced that her maternal instinct was what prompted her to reject the offer of her child's father. Miss Nethercole was naturally at her best in the passages of bitter irony between herself and Dr. von Keller, and in the heartrending scenes with her paralyzed father.

William Farren, Jr., gave an impersonation of the old colonel that elicited approval from the audience, but he rated none the less. Hamilton Revelle labored nobly to characterize the pastor but he was obviously unsuited to the part. Hubert Carter's von Keller was even more contemptibly vile than the author's conception. The audience appeared to be pleased with the production, yet it must be remembered that Nethercole audiences, taken as a whole, have standards of their own, which, fortunately, cannot be imposed upon the public at large.

On Monday, Tuesday, and Wednesday evenings and at the Monday and Saturday matinees the play was Sapho. The Second Mrs. Tanqueray was presented Thursday night and The Labyrinth Saturday night.

Irving Place—Mary Stuart.

Schiller's Mary Stuart was revived for a single performance at the Irving Place Theatre last Thursday night. Gertrude Arnold assumed the title-role to the entire satisfaction of a large audience. As always, her acting was natural, without a trace of staginess. She used her voice very well in the expression of the varied feelings of the unfortunate Queen. Especially praiseworthy were her moments of scorn and of denunciation. Harry Walden appeared for the first time here as Mortimer and he, too, scored heavily. His versatility is surprising. Whatever the nature of the play, whether farce, comedy or tragedy, he is always thoroughly at home. Frans Herterich played Leicester satisfactorily. Elizabeth Ariana, Queen Elizabeth was even better than when she last acted the part here. This characterization ranks among her best. The other members of the company did their work capably.

Tuesday night Rudolf Christians begins his engagement with Oscar Blumenthal's latest comedy, Der Schurr der Trene.

Yorkville—The Prince Chap.

The Prince Chap, after a successful run of 138 performances on Broadway, came to the Yorkville Theatre last week, and packed that playhouse. Of the original cast, the star, Cyril Scott, capital as the Prince Chap, and Cecil De Mille, Florence Conran, May Keough, and the two children continue in their roles. Ethel Clifton, who succeeds Grace Scott, and Charlotte Walker as Claudia at eighteen is the principal change. She is temperamentally suited for the part and plays with a girlish charm and sweetness that captivated her audience. Her performance was in keeping with the artistic work of the war. Frank Lamb was an excellent Marcus Bunio, and it is doubtful if his performance could be improved upon. Constance Adams tried hard in the difficult role of Alice, but failed. Mary Keough, although not always true to the character of the slavey, won many laughs and the approval of her audience. Henry E. Dixey in The Man on the Box is the bill this week.

At Other Playhouses.

PRINCESS.—Margaret Anglin concludes her run in Zira at the Princess Theatre Saturday night. Next Monday, Jan. 15, Henry Miller will begin an engagement in a new play by Henry V. Esmond, entitled Grierston's Way.

PROCTOR'S FIFTH AVENUE.—Sardou's play, Cleopatra, was put on by the stock company in a most elaborate manner, and large audiences were the result. Amelia Bingham made a stunning appearance in the title-role, and at the Tuesday, Thursday and Friday matinees Isabelle Evesson scored heavily as the Queen. A. H. Van Buren as Marc Antony read his lines with force, and excellent work was done by Frances Starr as Octavia, Robert Cummings as Kephren, Albert S. Howson as Octavius Caesar, Hardee Kirkland as Demetrius, and H. Dudley Hawley as Decaturus. The prices at this house have been greatly reduced, and this should bring back many of the old patrons who were prevented from attending by the scale that was established at the beginning of the season, when the "all-star" company was installed. Miss Bingham is the only surviving star, but the company as a whole is as good as ever. This week's play is A Fair Exchange.

PROCTOR'S 125TH STREET.—Janice Meredith was cleverly presented by the stock company, and the usual large audiences applauded the efforts of the popular players. Gerald Griffin made his first appearance at this house in several months, in the part of Colonel Rahl, and was given a cordial welcome. Edward R. Mawson was an effective Lord Clowes, and Paul McAllister, William J. Kelley, Robert L. Hill, Sol Alken, and Alfred Hudan scored. Beatrice Morgan in the title-role gave an unusually good performance, and Agnes Scott and Mathilde Deshon came in for their share of the honors. Cavana, the Misses Delmore and Gilroy, and Haynes and Montgomery appeared between the acts. This week's play is The Ironmaster.

MANHATTAN.—Before and After, with its fine company of comedians, still prospers at this house, now being in its fifth week.

MAJESTIC.—The second and last week of Marie Cahill's engagement in Moonshine at the Majestic Theatre was marked by continued good business. This week The Redemption of David Corson begins a run.

MURRAY HILL.—Sky Farm was the attraction at the Murray Hill Theatre last week. The cast included Leslie Stowe, John Moore, William Sheldon, Harry K. Fowler, C. R. Middleton, Roland C. Gordon, John C. Brownell, Bruce Bratton, Howard S. Smith, Helen Young, Grace Campbell, Anna Little, Minnie Sharp, Helen Douglas, and Fannie Strong. This week, At Piney Ridge.

HERALD SQUARE.—The last week of Olga Nethercole's engagement at the Herald Square Theatre was devoted to repertoire. Sapho was Monday matinee; The Second Mrs. Tanqueray Thursday night; Madga Friday night, and The Labyrinth Saturday night. Coming Thro' the Rye opens to-night (Jan. 9).

FOURTEENTH STREET.—Elise Fay in The Belle of Avenue A played to crowded houses at the Fourteenth Street Theatre last week. This week Al. H. Wilson in The German Gypsy.

ACADEMY OF MUSIC.—Bertha Gailand in Sweet Kitty Bellairs began her two weeks' engagement at the Academy of Music on New Year's Day and played to large audiences during the week.

HARLEM OPERA HOUSE.—Mrs. Leddingwell's Boots was the New Year's attraction at the Harlem Opera House. This week William Collier in On the Quiet.

WEST END.—Nat M. Wills in The Duke of Dooluth was the bill at the West End Theatre last week. This week's attraction is The Belle of Avenue A.

METROPOLIS.—Tom, Dick and Harry, with Bickel, Watson and Wrotte, played to large audiences at the Metropolis Theatre last week. This week the Rays in Down the Pike.

STAR.—Thomas E. Shea opened on Jan. 1 for a week of repertoire at the Star Theatre. The Bills was given on Monday and Friday, and for the rest of the week the bills included Dr. Jekyll and Mr. Hyde, Othello, and Richelieu. This week A Girl of the Streets.

GRAND OPERA HOUSE.—George M. Cohan in Little Johnny Jones began a two weeks' engagement at the Grand Opera House on New Year's Day.

THALIA.—Secret Service Sam, with Charles T. Aldrich in the leading part, drew large audiences to the Thalia Theatre last week. This week's bill, The Curse of Drink.

HOWELL HANSEL

LEADING MAN

Owing to change of management and policy, Empire Theatre Stock Co. closes February 3, 1906.

AT LIBERTY, - - February 3rd, 1906.

STOCK OR COMBINATIONS

Address, Empire Theatre, Boston, Mass., until February 3rd.

2 years Castle Sq. Theatre, Boston
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TO FREE THE THEATRE.

The Southwest Moved to Action—Independent Theatres Grow.

Denver, Nashville, Los Angeles, Cal.; Memphis, and Houston, Texas, are the latest cities to be definitely promised theatrical freedom. Most interest is felt in the Houston announcement. The people of Texas have felt the results of Trust neglect harder than theatre owners in other States, and the announcement that Sarah Bernhardt would not be permitted to play in any theatre in the State was the last straw. With the announcement that the Independents will build a house in Houston, comes the news that Galveston, Fort Worth, Dallas, and San Antonio will soon be brought into line. The lessee of theatres in these cities is in sympathy with the Independents and is said to be waiting the expiration of his present contracts to turn all of his houses over to the Shuberts for bookings.

The opening date for the new Denver theatre has been set for Sept. 1, 1906. The theatre proper will cost \$125,000 and the ground \$150,000. The site selected is in the central part of the city.

A site has been purchased on Linden, near Main Street, in Memphis, for the Shubert house in that city. It is planned to build the theatre with a capacity of 4,250, and to have it ready for opening early in the Fall.

By a deal concluded Christmas week in Los Angeles the Independents have secured a first-class theatre in that city. Sparks M. Berry, business-manager of the new auditorium now being built on the site of the old Hazard pavilion, has contracted with these producers for five years, and their attractions will begin to come as soon as the auditorium is completed, which will probably be some time in May.

The Belasco, in Portland, Ore., closed two weeks ago as a stock company house, will be used for independent attractions.

Work has been begun in making improvements at the Academy of Music in Milwaukee for the Independents. New chairs are being put in and the theatre made more comfortable in every way. The Thannhouse Stock company will have the use of the house during the summer months, and Mr. Thannhouse will continue as resident manager.

On Jan. 1 the Imperial Theatre, Providence, R. I., was rechristened the Shubert, and will be known by that name hereafter.

J. H. Gray, one of the first of the small house managers to declare his freedom, is finding business profitable at his Loomer Opera House in Willimantic, Conn. He has sent announcements to company managers, holding out as one inducement the fact that companies booking with him are saved the five per cent. fee charged by the Trust.

Negotiations are now pending between the Shuberts and the Inter-State Amusement Company for the use of the majestic theatre in playing Madame Bernhardt in her contemplated Southern tour. From present indications the plan will probably be carried through. The circuit includes Hot Springs and Little Rock, Ark.; Dallas, Houston, San Antonio, Fort Worth and Waco, Tex.; Birmingham, Ala., and Shreveport, La.

THE AMERICAN PLAYGOERS.

The second meeting of the American Playgoers took place at the Astor Hotel on Sunday evening, Jan. 7, with Amelia Bingham in the chair and a gathering of at least two hundred and fifty persons, many of them prominent in social and artistic life. Mrs. Bingham announced that the next meeting, on Jan. 21, would be in the form of a reception of the Governing Board, given at her own home, and that on Feb. 4 the club would discuss some place as yet unspecified. The officers of the organization showed much discretion and practical wisdom in formulating these plans, since at present the society is obviously on too formal a basis to accomplish its purpose.

After a piano solo, which was played with artistic taste and execution, a debate was opened on the subject: "That a Love Story is Essential to the Success of a Play." Some of the speaking was very entertaining and some of it suggested that a time limit would be for the advantage of the members and their guests. The most prevalent fault was a tendency to wander from the subject, either for the purpose of evading the question or exchanging compliments. A little mutual admiration may have a stimulating effect, but too much of it is apt to produce a lethargy of self-satisfaction. Various speakers claimed that "love" included the maternal love and patriotism as well as the romantic passion; others on the negative went to the opposite extreme of refusing to consider as subordinate romance as "essential" in the construction and success of a drama. Decidedly the best speech for the affirmative was made by Mary Shaw, who contended that modern love—the love of something more than possession—had never been adequately treated by the playwrights. As an example of what she meant by the old ideal of love she cited the case of Hermione, who was stubbornly faithful to a passion unworthy of such affection. Miss Shaw, emphasizing the indubitable fact that feminine influence predominates in American audiences and is likely to predominate for years to come, explained that the romantic note is introduced primarily for the benefit of the women. Murray Carson cited Macbeth, Lear, Hamlet and The Second Mrs. Tanqueray as examples of plays devoid of love which have been none the less successful, claiming that the episode of Hamlet's passion for Ophelia was an essentially incidental in the tragedy of the melancholy Dane. Charles H. Melzer added to this list by quoting L'Aiglon and The Weavers.

When Mr. Lincoln was called upon he humorously left the debate to go to his own way unhampered and gave several clever imitations and burlesques, which were a decided relief. His imitations of an orchestra tuning up elicited almost as much laughter as his imitation of the Chinese actors.

Perhaps the most important contribution to the discussion was a letter from Daniel Frohman, read by Mrs. Doré Lyon. The mere fact that so prominent a managerial authority consented to offer an opinion goes far to prove that the society may some day become a serious factor in theatrical criticism and enterprise. Mr. Frohman sided strongly with the affirmative, stating that many otherwise admirable plays—plays that attracted the most distinguished critical approbation—failed in the long run because they lacked the essentially human "heart interest."

A. St. John-Brown summed up for the romantic faction of the debaters and Murray Carson for those who believe that love is by no means the only human passion capable of sustaining dramatic interest. The entire audience—including those people who had spoken from the floor—was asked to vote, and Miss Bingham, herself an advocate of the tender sentiments, was obliged to render a decision for the negative.

GOSSIP.

Constance Crowley and Arthur Maude, who are to appear at the Lyceum, Chicago, in Shakespearean roles, were passengers on the *Winnipeg*, arriving Sunday.

Violet Cruger took the place of Bertha Galland in Sweet Kitty Bellairs, at the Academy of Music on Saturday afternoon and evening, playing the role of Kitty successfully. Miss Galland was taken ill suddenly Saturday afternoon.

BERTHA KALICH'S GREAT SUCCESS.

It is doubtful if in the whole history of the American theatre a new star has achieved the immediate success that has come to Bertha Kalich in Monna Vanna, under the direction of Harrison Grey Fiske. In Pittsburgh, where she played Christmas week, her appeal in this play was such that the theatre was steadily thronged, while the press with one accord welcomed her as a great addition to the American stage. The same story may be told of Madame Kalich in Monna Vanna in St. Louis last week and there is no doubt whatever that at the very outset in a drama in which, although its dramatic objectiveness is notable, its chief values are poetic and philosophic, this actress has achieved in English the place that her experience and abilities in a wide range of roles in other tongues entitle her to. Her immediate acceptance proves one thing that may not be successfully disputed, and that is the artistic intuition, if not the artistic sense, of the American theatregoing public. Madame Kalich's success in Monna Vanna in New York was certain and distinguished, and her success in other cities is even more pronounced, and it should discredit the idea that the general theatregoing public of this country is slow to recognize artistic work, even when it is done by one strange to the American theatre.

What may legitimately be called Madame Kalich's triumph in Monna Vanna on tour—a success distinctive both from the artistic and the financial viewpoint—fully justifies her ambition to devote emotionalism to voice and dramatic mind to her broadest opportunities. Moreover, it justifies Harrison Grey Fiske's judgment in taking her under his direction, and she enjoys an unusual advantage to be associated with a management which has such a record for artistic initiative.

The reviews in the cities in which Madame Kalich has been seen on her tour have been remarkable for warmth of appreciation. One of the things that has amazed the critics is the admirable quality of the actress's English, which shows but the slightest trace of her foreign nationality—an accent so slight, in fact, as the critic of the Pittsburgh Gazette says, as "to add piquancy to a speech that does not always possess vocal sweetness." The same critic says that in the last act of Monna Vanna Madame Kalich "showed the fire of genius. Her grief, dismay and sudden smiling in behalf of Prinzivalli were all finely portrayed. There was the splendid play of the features, the flash of the eye, the quick emotionalism of voice and dramatic mind of outraged truth and despairing love in every word and gesture." The critic of the Pittsburgh Post, among other things, said: "Madame Kalich's virtuosity is not to be denied. She demonstrated that she is an artist of no mean degree. She possesses that ability of the real artist to cause the thrill that awakens and provokes admiration. Here is a voice of wide range and firm timbre that can sound the low moan of anguish or the vibrant cry of hysterical triumph; the voice that rings true, no matter what the emotional ecstasy sought to be simulated. The best example of Madame Kalich's art is in the last act. There the vibrant emotion and the tearful vocal monotone, seemingly so necessary in the school from which she has recently come, stood her in good stead. Here elemental passion ran riot, and with a climax of dramatic surprises, when she walked with a lie that stunned her husband and the assembled mob, and accused her audience to spontaneous applause. "There is no doubt of Madame Kalich's dramatic ability," says the Press critic, "nor of her power to throw herself, heart and soul, into the work she is portraying. She was irresistible at all times, and the audience had plenty of opportunity to judge her, for Monna Vanna is a play in which the star is not spared, but is on the stage practically all the time. Madame Kalich possesses an attractive stage presence and a voice that carries well to all parts of the house. In every act the star was called upon to display her powers to the utmost, and Madame Kalich rose to the occasion in a manner that left nothing further to be desired."

"Bertha Kalich is a wonderful actress," says the critic of the Chronicle-Telegraph, "and Maeterlinck's play, Monna Vanna, is in every respect a genuine masterpiece. The English-speaking stage has in truth a new star, and one whose lustre will make dim some whose names have been regarded as the brightest. She must be ranked with those in the front rank of dramatic art in this country. Harrison Grey Fiske has surrounded his star with as fine a company as ever appeared in Pittsburgh. The ensemble of the production is little short of wonderful in its completeness. The mob scenes in the first and third acts seldom have been surpassed. Referring to the play the Leader says: "It may safely be said that Pittsburgh has never witnessed a more successful presentation in the realm of dramatic art than is contained in this fifteenth century play, at least not in this generation, excepting, of course, the tragedies of Shakespeare." And after remarkable praise of the star the critic says: "In another year it may safely be predicted that Madame Kalich will be the one tragic actress of the American stage."

The press in St. Louis last week was equally enthusiastic. "It is common for the playgoers to wait to watch the favorite development of the *Star-Chronicle*," gradually fulfilling greater promise season after season. But Monday a new actress came to the Garrick Theatre whose first-night audience crowded the orchestra under the stars. Curtains called her not a coming actress, but one already qualified and equipped to take a high place and grace it. She begins where many leave off after a life's work, and should scale artistic altitudes if her present advanced position is to be relatively her starting point. Madame Kalich is a wonderful actress, a command, seemingly natural, of what most women acquire after long study—gesture, voice and irresistible magnetism." The Republic calls Madame Kalich "an actress of strong, compelling personality. She has in a superlative degree," it adds, "that which is called temperament and personal magnetism." The Globe-Democrat says that "she is not unlike Madame Duse in her rant, apparently unconscious manner. She has the intensity which belongs to the Latin races, and a voice that thrills by its weird music." The critic of the Post-Dispatch says that her face appeals in its sorrowful moods as he imagines the face of Rachel must have appeared in its day, while he asserts that in her happier moods Madame Kalich's face is illumined like that of no other actress he has ever seen. Speaking of her transitions he says: "It is a transformation impossible, I believe, save to the great artist who acts from the soul outward, and in utter abandonment to art." And these critics are very enthusiastic about the uncommon beauty of Monna Vanna. "By contrast with this fine play," says the writer of the Globe-Democrat, "the Francesca da Rimini of d'Annunzio becomes formless, and the Ulysses of Stephen Phillips an abstraction."

The advent to the English-speaking stage of this country of an actress so gifted and so promising in her new field, in which she no doubt will have a variety of the best opportunities, fully excuses this description of Madame Kalich's reception in two large and critical cities.

ACTORS' ORDER MEETING.

The meeting of Edwin Forrest Lodge, A. O. O. F., on Sunday, Jan. 7, was largely attended and several new members were initiated. President Joseph Grismer, Treasurer William Harris, and past President Milton Nobles assisted in conferring the second degree. The order has never been in a more flourishing condition as to membership and finances than now.

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DECISION RESERVED.

Application for Writ in John Doe Proceedings Heard—Judge Takes Briefs.

Justice Davis, in Special Term, Part II, of the Supreme Court, last Wednesday reserved decision in the application of Edward Lauterbach for the issuance of an absolute writ of prohibition restraining Justice Wyatt in Special Sessions from proceeding further in the John Doe inquiry into the affairs of the Theatrical Trust. Mr. Lauterbach appeared as counsel for Meyer W. Livingston, an employee of Klaw and Erlanger. Assistant Attorney Gans was present in opposition to the issuance of a writ. The hearing had been postponed from Dec. 28, in order that it might come before Justice Davis.

Mr. Lauterbach in his plea asserted that Justice Wyatt in his conduct of the inquiry was usurping the powers of the Grand Jury, which, he said, alone had the right to conduct such a proceeding. He insisted that no warrant of arrest had been issued, and no defendant named the subpoenas by which the witnesses had been summoned were defective. He said that the District Attorney had not made a return of an information on which the proceedings were said to be based, and that the return to the alternative writ of prohibition recently issued by Justice Scott was merely a statement by Justice Wyatt that information submitted to him set forth a designated crime, and was but a conclusion of the Justice. Contention was held that the secret examination conducted by Justice Wyatt was in direct violation of the Code of Criminal Procedure, and was in defiance of the principles laid down in the Magna Charta and in the Bill of Rights.

"My client," exclaimed Mr. Lauterbach, "certainly has the right to be represented by counsel before being compelled to give testimony which may tend to incriminate himself. The courts are open to every person, whether he be lawyer or layman, and they should not be conducted in secrecy in the maintenance of District Attorneyism or Jeronism, or whatever it may be called—a system which does not actually subject its victims to the tortures of the thumb-screw and the rack, but which compels them to testify against themselves or some one else in defiance of law."

Assistant District Attorney Gans, in opposing the application, said he hoped the Court would forget the eloquence of Mr. Lauterbach in defense of the Theatrical Trust and his appeals to Magna Charta and the Bill of Rights. Mr. Gans said that the question submitted had already been passed upon by Justice Scott in the Jesse Lewishohn case in which the Court of Appeals held that the Court of Special Sessions had the right to examine witnesses in a John Doe proceeding. Mr. Gans said that the inquiry was being conducted legally and properly, and that on the inquiry into the affairs of the Theatrical Trust it would be farcical to throw the court open and thereby allow information to be conveyed to persons whose names might be mentioned by the witness under examination that they were suspected of having committed the offense which occasioned the investigation.

Justice Davis took the briefs and announced that he would give a decision shortly.

TWELFTH NIGHT REVELS.

The Twelfth Night Club held their "yearly merrie making" in the Berkeley Theatre last Saturday night. The entertainment began with a reception in the club rooms, where the floors were covered with linen and abundantly decorated with palms and plants preparatory for the dance in ye early morning. Alice Fischer, the president, and the other officers received the many hundred guests and members. At midnight an adjournment was made to the theatre to witness the programme, always the important feature of Twelfth Night Club revels.

The first offering was The Immortals, a skit by Grant Stewart, presented by this cast:

Lady Thais Davenport Seymour
Lady Gay Spenser Lucie Hudson Collier
Countess Ziska Vida Cray Sidney
Candida Bijou Fernandes
Sis Hopkins Ina Hammer Hards

The scene was laid in Elysian Fields at Twelfth Night. The characters are all members of a club styled The Immortal Heroines, with the exception of Sis Hopkins, who applies for membership and though she answers all questions aptly is refused admission, as she is by no means up to the high standard by which the immortals glorify themselves. They talk shop, Shawism and liberalism. Shaw is parodied, roasted and "done to a turn" in many witty lines.

Before the next skit Beatrice Hereford was heard in an original monologue, scoring a hit as usual. The entertainment closed with an operetta, "Ye Twelfth Night School," libretto by Louise Closser Hale and music by Laura Sedgwick Collins. The cast was:

Teacher Selma Pether Boyle
Guest of Honor Ina Hammer Hards
First Pupil Louise Galloway
Second Pupil Minnie Chichester
Third Pupil Beatrice Hereford
Fourth Pupil Lillian Thurgate Backus
Fifth Pupil Sara Perry Stalnach
Sixth Pupil Lella Ellis McBirney
Seventh Pupil Bijou Fernandes
Eighth Pupil Sally Williams Riesel
Ninth Pupil Louise Closser Hale

The night school, in full blast, has as a guest of honor a wild Indian, a part cleverly taken by Ina Hammer Hards. The teacher, Selma Pether Boyle, vigorously instructs the pupils until they are frightened into fleeing by the Indian, who is out for blood. However, each pupil "makes good" by a clever "stunt," to the mer-

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rimment and pleasure of the audience. Agnes Arden, Maida Craig, Evangeline Irving, Eleanor Lawson, Felice Morris and Anne Warrington composed "Ye Ivy Leaf Orchestra" that rendered some quaint music.

The audience remounted the stairs to the club rooms, where supper was served, and the joyous dance brought the "yearly merrie making" of The Twelfth Night Club to a close.

FUND FOR MURDERED ACTORS.

A meeting of the Actors' Society of America was held yesterday afternoon to arrange for the prosecution of the hotel keeper, George Hasty, who shot and killed Abbot Davidson and Milan Bennett, at Gaffney, S. C., on December 15. William Courteney was made treasurer of a fund to be used in engaging a lawyer to assist the local authorities in conducting the case. The following sums have already been received: Actors' Society of America, \$250; James K. Hackett, \$250; William Courteney, \$25; Austin Walsh, manager of Davidson's Company, \$25. A letter has been received from Harry Gooding, treasurer of the county in which the shooting occurred, asking permission to contribute to the fund. Further contributions may be sent to William Courteney, Actors' Society of America, New York City.

MATTERS OF FACT.

Miss Bujars's Stock company, which filed a successful engagement at the Broadway Theatre, East St. Louis, Ill., the past Summer, will be seen again at this house the coming Summer. The Bujars company, in a repertoire of strong romantic plays, wants time in the cities in Illinois, Indiana, Missouri and Kansas in March, April and May. Sunday nights are also wanted for A Broken Heart and No Wedding Bells for Her, which have proven record breakers. Miss Bujars's address is Broadway Theatre, East St. Louis, Ill.

Vanderbilt acts, concessions and athletic park attractions are being booked for the Summer season, commencing May 19, at the Ramona Park and Theatre, at Grand Rapids, one of the most successful Summer resorts in the State of Michigan. L. J. De Lamar is the manager of the resort.

Georgia Caine, who has made Broadway her home in theatricals for the past few years, has made the success of her career in the role of Elphinstone, the little schoolgirl in the Casino production of The Earl and the Girl. She has had already many offers for stardom.

Thomas J. Purdy, attorney-at-law, gives warning to managers of theatres not to allow the use of the title or trade mark, A Jolly American Tramp, in their houses by any one without his authority.

Vanderbilt artists passing through Rochester or Syracuse can spend Sunday profitably in either of these cities by doing a straight Sunday night specialty without make-up, and may secure particulars by addressing Hartig and Seamon, 147 West Forty-second Street.

Barnesboro, Pa., a bustling town in Cambria County, will be put in touch with an additional 20,000 by road on Feb. 1. The opening of the road will be marked with appropriate festivities and a high-grade attraction is wanted in share in the profits accruing. Manager Fred Morley is also booking Glen Campbell and Oresman, Pa., and has open time in all his cities.

People with money prepared to promote Spring and Summer stock companies in some of the big cities are invited to communicate with the Packard Theatrical exchange, 210 West Forty-second Street.

Howell Hansel's long stay in Boston is to end after an engagement of over two years at the Castle Square Theatre and the present season at the Empire. There is to be a change of management and policy at the Empire Theatre, commencing Feb. 3. Mr. Hansel has had a wide experience as a stock company leading man, having at different times held that position in New York, Philadelphia, Montreal, Indianapolis, Denver, and three seasons in Chicago. He has played over three hundred leading parts, ranging from Shakespeare to modern farce.

A BOOK ON MAKING UP.

The Crest Trading Company has just issued a new book on the art of making up, written by James Young and containing the results of the past ten years' experience with the companies of Sir Henry Irving, Augustin Daly, Mrs. Fiske, Viola Allen, and others. In this book Mr. Young has not only made use of his own extensive knowledge, but has gathered information from the best experts of the art. Many photographs are used to aid in the text, and the descriptions given are put in such a way as to be equally valuable to the professional and the amateur.

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NEW YORK



Herbert Taylor, of the New York Music Publishing Company, is receiving many letters in praise of the rustic ballad, "Since Nellie Went Away," one of which, from R. J. José, is printed on this page.

Twiddle-Twaddle, which opened New Year's night at Weber's Music Hall, has received most favorable criticisms, and once more the new tunes of Maurice Levi, set to Edgar Smith's lyrics, will be whistled and hummed all over Manhattan. The hits are "You and the Girl You Love," "My Syncope Gypsy Maid," "I Hope You'll Forgive These Tears," "Butterflies of Fashion," etc.

Diamond and Smith are meeting with their usual success at the Howard Theatre, Boston, with the song and illustrations of "Sister," as Tommy Burnett, Thomas Kelly, Mabel Hudson, Harry C. Green, May A. Belle Marks, and Nick Wright also report success with this song.

Alta Yolo, the contralto from California, who was especially engaged for the New York County Fair at Madison Square Garden, has been making a feature of "Would You Care?" and "Dreaming, Love, of You," which she sang with success, accompanied by Coughlin's Twelfth Regiment Band. After the first performance Miss Yolo was engaged to appear over the Proctor circuit.

Ira Kessner introduced "In Dear Old Georgia" at the London Theatre and made a big hit, while Charles Falke at Miner's Bowery also scored with the big ballad success, "In Dear Old Georgia."

The Carmen Sisters made a big hit at the New York Theatre with their clever rendition of Jerome and Schwartz's big success, "My Irish Molly O."

Tascott has recently appeared at many well-known clubs and seldom fails to sing the new song, "Sympathy," less than three or four times during the evening.

The Apollo Trio, the new musical act, have taken "Floating Along," "De Cleanin' Man" and "On a Holiday" and are making hits with them. Charles S. Laird, a member of the trio, writes the publishers, C. C. Pillsbury Company, Minneapolis: "We are astonished to find what a difference songs make with an act. Novelty is what the people are after, and you have novelty in every line of your publications. We want to thank you for calling our attention to your splendid music."

"My Dusky Rose," published by Walter Jacobs, of Boston, is being used very successfully by many prominent singers.

Bryan and Edwards have just finished a descriptive ballad entitled "Once Upon a Time." Henry Cooper, of the Empire City Quartette, writes the Vincent Bryan Music Company that "Once Upon a Time" is the best ballad they have ever sung.

Eita Pearce, of the Duke of Duluth company, is making many friends singing "Percy" and "Upon a Trolley Line."

Charles Simon, at Proctor's Fifty-eighth Street, used "My Irish Molly O" and "Silver Heels" to advantage.

Carl Anderson, with McFadden's Flats, is featuring "My Irish Molly O," while Mary Baker, of the same company, has been very successful with "Bright Eyes, Goodbye" and "My Hindoo Man," and Ovey and Horner, with More to Be Fitted Than Scorned, are using "Sympathy," "Bright Eyes, Goodbye," "In Dear Old Georgia" and "Dear Old Dixie Land."

Marie Laurent is meeting with continued success singing "Would You Care?" and "Dreaming, Love, of You." Werden and Gladish, the well-known song illustrators, are making a special feature of "Fly Away, Birdie, to Heaven." This baby song leads all others this season and will no doubt surpass the success of "Hello, Central, Give Me Heaven" and "Always in the Way." Tommy Burnett, the well-known vocalist and illustrator, is making a feature of Harris' songs—"Would You Care?" "Dreaming, Love, of You," "Fly Away, Birdie, to Heaven" and "Sister." Ada Jones has been especially engaged by the Edison and Columbia Phonograph companies to sing "My Lovin' Henry."

That a good song is always in demand is proven by the fact that "Starlight" is being sung by such well-known artists as Hazel Burt, Helen Castano, the Bootblack Quartette, Tommy Burnett, and Kathryn Pendleton. From the house of Haviland.

Several of the boys from Vogel's Minstrels called at the House of Hits recently. Percy Reed was one of them, and he reports splendid success with "King of the Vikings." Edmons Bals was another of the Vogel company who called and spoke of his new high-class ballad, "Dear Starry Eyes, Good Night," in enthusiastic terms.

Broadway audiences will have an opportunity of hearing Mabel Hudson rendering "Would You Care?" and "Dreaming, Love, of You" at the Casino, as Miss Hudson has been especially engaged for the Sunday night performance, where she will also sing her famous "Roll on, Silver Moon." Marie Brackman reports success with the new song, "Dreaming, Love, of You," throughout Massachusetts. Charlotte George, who has been playing in Pittsburgh, has been receiving an ovation with the same song.

John P. Curran, of Ward and Curran, is singing Alfred Bryan and Kerry Mills' new ballad, "We'll Be Together When the Clouds Roll By." Among the other singers featuring this ballad are Bohannon and Corey, Charles Falke, Marie Janesen, Capitol City Quartette, William Steinberg, Jere Sanford, Minnie Dreher, Ira Kessner, and Charles B. Ward. "We'll Be Together When the Clouds Roll By" is published by F. A. Mills.

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Vol. II.

New York, Jan. 12, 1906.

No. 37

NELLA BERGEN has been termed the handsomest prima donna at the American stage, but she is also probably one of the most astute and far seeing. When the singer first started in vaudeville she herself says that her one great difficulty was in finding songs that were really new and of a quality that was away from "The Soldier Boy," "The Boating Party," and "Fruit Trees," that had been persistently and personally done to death in the continuous houses, until it looked as if anything on the popular order would be an utter impossibility so far as her own repertoire was concerned. Visiting a vaudeville office one day in Chas. K. Harris' Bldg., a few notes of his latest triumph, "Dreaming, Love, of You," reached her, and the prima donna promptly dropped a bunch of contracts and got after the one song of the season, which she says suits

her as if the composition was specially written, every word and note of it, for her own exclusive use. That Miss Bergen's keen appreciation of a good song and absolute artistic judgment was of the soundest and most tactful kind is borne out in the fact that she has scored a ripping success with Mr. Harris' latest offering and intends to retain it indefinitely and exclusively in her repertoire of songs on the popular order. "It is really more operative than popular," in fact, it is a nice combination of both," is Miss Bergen's own opinion of "Dreaming, Love, of You," and that's going some, every one will concede.

VIRGINIA EARL, who has been meeting with success in her new act, has in rehearsal and will produce at Hammerstein's Theatre the greatest of all conversation songs, "The Tale of a Stroll."

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VAUDEVILLE JOTTINGS.

The Musical Johnstons, Florence, Albert, and James, sailed from New York, Saturday, Jan. 6, on the Cunard liner "Campania" for Liverpool, and will commence their European tour on Jan. 15, at Greenock, Scotland. They will play all of the big cities in Great Britain, France, and Germany, and have ten weeks at the Alhambra Theatre, London. They will return to America January, 1907.

Lillian Doherty, formerly of the Doherty Sisters, has taken the place of Grace Gardner, with Jack Mason's Society Belles. Miss Gardner resigned to begin rehearsals as prima donna of The Golf Players, a new act now being prepared for vaudeville by Mr. Mason.

Carson and Willard have closed their co. and have returned to vaudeville. Their time is filling rapidly, and they will have few idle days for the rest of the season.

Johnnie "Le Fevre, of St. John and Le Fevre, played his home town last week at the Lyric, and received an ovation. The Knights of Pythias and the Eagles turned out in a body, and several came every night during the entire engagement. The receipts were the largest since the National Theatre opened. Fiscal offerings were numerous and their specialty, A Bit of Vaudeville, was warmly received. They are the vaudeville feature of The Funny Mr. Dooley this season. At the conclusion of their engagement with this co. they will present a new idea by Miss St. John, entitled The Girl from Coburn, in which Miss St. John will originate a character entirely new to the stage, and Mr. Le Fevre will play a fresh office boy. Time is already being booked in vaudeville for this act. They will carry everything necessary for the production.

Harold Kelly and Flora Wentworth are playing a sketch called The Thoroughbred, over the Majestic circuit.

Manager John Graham, of Boston, has completed three-night stand circuit of ten houses in New England for the Graham Refined Vaudeville co.

Harry Le Clair has just finished a highly successful engagement of twenty weeks over the Keith circuit, and at the conclusion of his present week at the Amphion in Brooklyn will start immediately on the Orpheum and Kohl and Castle circuits.

Sallie Randall, the singing comedienne, has returned to vaudeville and has booked twelve weeks in the Middle West, where she is scoring a big success. Lewis and Lake, on Dec. 25, ate their first Christmas dinner in their Kansas City home in seven years. Their specialty is being well received all through the West.

Nan Engleton and co. were especially engaged to entertain on New Year's the Jefferson Club, of Richmond, Va., the most exclusive club of the South, and were an immense success. Consequently they have been engaged for the Southern park circuit for twelve weeks, beginning in June.

Louise Arnot and Tom Gunn report continued success in Charles Horwitz's Irish comedietta, Regan's Luck.

John Birch, "The Man with the Hairs," received an unusually complimentary notice for his work in the Boston "Traveler" while he was playing at Keith's.

Fancy glass ash trays ornamented with a picture of Della Fox were presented as souvenirs to the women patrons of Proctor's Fifty-eighth Street house last week.

Edna Aug has entirely recovered from her recent illness and is scheduled to make her reappearance in vaudeville this week at Hyde and Behman's in Brooklyn.

"Teddy," a dog attached to Miss Margolis' act at the Hippodrome, introduced a trick new down on the bills one evening last week by sinking his teeth in the neck of one of the ponies. It took three men to hold the horse and four others to induce "Teddy" to loosen his grip.

The Consolidated Street Railway Co., of Worcester, Mass., will erect a steel theatre on the Shrewsbury side of Lake Quinsigamond, in which comic opera will be given next Summer.

Aimee Angeles is going into vaudeville, making her first appearance in about two weeks and playing the Proctor, Percy Williams and Hammerstein theatres. Her last appearance was in The Holidering Girl.

Nate Leipzig sailed for Europe on Saturday afternoon and will open at the Palace, London, Jan. 25, for a season of five weeks. He may remain in Europe for some months.

Mr. and Mrs. Perkins Fisher, who are playing in the West in Kara Kendall's sketch, The Half-Way House, are mourning the loss of their pet dog, "Nancy." She was four years old and had been their constant companion since she was a puppy, traveling all over the country with them wherever their bookings called them. "Nancy" made friends readily and had a wide acquaintance among vaudeville performers, who will sympathize with the Fishers in their loss. The sad event occurred on Christmas Day.

William Davis and co. have made a decided impression over the Interstate circuit with the playlet, Daniel and His Lion. The press has been unanimous in praise both of the text and the handling of it by Mr. Davis and Maude Neal.

Dave and Percy Martin are presenting a rural sketch in vaudeville called Harvest Time.

H. A. Carleton informs THE MIRROR that he is fitting up a new vaudeville house at Oklahoma City, Okla., which will be called the Bijou and will be opened Jan. 22. The house will be booked in connection with the Bijou, at Wichita, Kan., and will be conducted on the same lines as the latter house, three performances being given daily at popular prices.

Harry Houdini broke his own record as a jail-breaker in Washington last week, when he went through his usual performance of escaping from shackles, bolts and bars at the Ninth Precinct Police Station. His performance was supervised by no less a person than Chief Sylvester, of the Washington force, who is also president of the Police Chiefs of the United States. Mr. Sylvester acknowledged in the presence of the reporters that Houdini's trick baffled him completely. The Washington sixty-second successful jail-breaking performance. On Friday morning Houdini visited the United States jail and escaped from the cell in which Giteau was confined after the shooting of Garfield.

Mrs. Jules Levy is very ill at the Union Hotel, at Alpena, Mich.

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I remain, sincerely,

R. J. JOSÉ.



THIS WEEK'S ATTRACTIONS.

Pastor's.

Fitzgibbon, Morse and Drislane, Mr. and Mrs. Mark Murphy, Ralph Post and Ed Russell, Dick and Alice McAvoy, Little Garry Owen and company, Harry Thomsen, Miles and Nitram, Alpine Family, Willie Gardner, Evans Trio, Potter and Harris, Behrend and Denebaum, Annie Bernstein, Chalk Saunders.

Keith's Union Square.

Mile, Hika Palmay (Countess Kinsky) W. H. Murphy and Blanche Nichols, Bet Levy and Lottie Vernon, Clarice Vance, Julie King and company, Phil and Nettie Peters, Ford and Wilson, Bonnier and Gaudier, Delmore and Onelda, Herman's dogs, Three Armstrongs, and A. H. Carrington.

Proctor's Twenty-third Street.

Mabel McKinley, Cliffe Bernae's Circus, Hal Davis, Inez Macaulay and company, O'Brien and Havel, Three Meers, the Little Black Man, Emeralds, Clark and Florette, Charles De Camo, and Ben Mayer.

Hammerstein's Victoria.

Virginia Earl and her Six Johnnies, Colonel Gaston Bordenberry, Al. Shean and Charles Warren, Captain Bloom's wireless telegraphy, Callahan and Mack, Nichols Sisters, Wilton Brothers, and V. P. Woodward.

Colonial.

Almea Angeles, McMahon's Watermelon Girls, Tom Nawn and company, Carlotia, the Marvel, Chassino, Jack Norworth, Ned Nye and the Rollicking Girls, Young and De Voie, and Silvano.

Proctor's Fifty-eighth Street.

Cinquavalli, Grand Opera Trio, Military Octette, and the Girl with the Baton, Joe Flynn, Masus and Masett, the Lavelles, Cecelia Weston, Larkins and Patterson, and Kurtis and Busse.

Alhambra.

Ida Rene, Arthur Prince, Nick Long and Ideline Cotton, Five Mowatts, Three Demonds, Camille Trio, Griff Brothers, Smith and Campbell, and the Two Pucks.

Hurtig and Scammon's.

Annie and Jennie Yeamans, Yeamans, Genaro and Bailey, Ferry Corvey, Brockman, Mack and company in The Count on Mother's Account, Mile, Troja, Albert E. Reed and company in Making a Man, Carnello Troupe, and the Chamberlins.

Hippodrome.

A Society Circus, with Marceline, "Silvers" Oakley, Miss Marquis and her ponies, Claire Heliot and her lions, the Kaufmann Troupe, the Four Rianos and others.

LAST WEEK'S BILLS.

KEITH'S UNION SQUARE.—Al. W. Filson and Lee Errol made their reappearance after an absence of several years and presented their very amusing sketch, A Daughter of Bacchus, in which the right of a wife to indulge in a night out is humorously discussed. Both artists are a trifle older in appearance than they were when they were last seen here, but they possess all of their old-time snap and ginger and their work met with the warmest sort of appreciation. Charles Guyer and Nellie O'Neill brought down the house with their antics, especially at the finish of their act, which is a whirlwind of fun. Julian Eitinge, after a long tour of the West, returned to New York, where his work is sure of thorough appreciation. He impersonates a young woman gracefully and without any of the offensive mannerisms that usually characterize an act of this kind. In the first song he appears in a widow's dress that is very stunning, and the dance with which he finishes his specialty is extremely well done. Dainty Daisy Harcourt was given a reception as the patrons remembered her good work on her former appearance here several months ago. It is a pleasure to see her walk across the stage, and her distinct enunciation of the words of her catchy songs is worthy of the highest praise. One of the best things in the bill was the bright singing and talking act of Lillian Tye and Irene Jermon. They go about their work in an easy, offhand manner and their act compares most favorably with that of Melville and Stetson. Gus Bruno, the veteran comedian, made his first appearance at this house, and scored one of the biggest hits of the season. He has a number of good dialect stories and tells them extremely well. He convulsed his hearers with almost every story, and had chosen his material so carefully that not one of his acts missed fire. Mr. Bruno's return to vaudeville is most welcome, as good monologists are very scarce. George H. Whitman and Eloise Davis presented for the first time here a new comedietta called His Little Game. The comedy hinges on the jealousy of a husband who decides on a little "game" to find out whether his wife is really in love with him. The trick consists in disguising himself first as an Italian and later as a Dutchman. Mr. Whitman is a clever dialectician and has a number of funny speeches that he delivers with muchunction. Miss Davis sings very well and she and Mr. Whitman rendered a duet with much success. The act is bright and pleasing and should make a hit with discriminating audiences. Otto Brothers make a hit in the German specialty. The taller one has a remarkable voice and his vocal efforts were vociferously cheered. Spisell Brothers and Mack, clever acrobatic comedians, were seen for the first time here in an uproariously funny skit called Scenes in a Café, in which they turned things topsy turvy to the great delight of the spectators. It is one of the best acts of its kind ever done in New York. Alfred Arneson, the expert equilibrist; Johnson and Wells, with their lively songs and dances; Luigi Dell'Oro, in his original musical specialty; Lillian Le Roy, "the little girl with the big voice"; the Delmars, barrel jumpers, and the motion pictures made up an excellent programme.

PASTOR'S.—The Rodinos, in their amusing eccentric specialty, topped the list and kept large audiences in great humor throughout the week. Gus Williams was on hand with an entirely new monologue, containing many gems of philosophic humor. Mr. Williams holds his own remarkably well against the younger generation of monologists, and many of them would do well to profit by his example in getting new material. J. Aldrich Libbey and Katherine Traver put on a new sketch called The Writing Lesson. The characters are Spanish and the dialogue is quite amusing. There is little of it, however, as both artists have much singing to do, and they do it remarkably well. Mr. Libbey appeared first in a stunning velvet suit and changed later to the costume of an Algerian brigand, in which he made a fine appearance. He sang "Would You Care?" and "Norah," encouraging the audience to join in the chorus of the latter song, with much success. Miss Traver also sang a solo, and she and Mr. Libbey wound up with a striking duet. The Three Westons, all girls now, looked dainty and

pretty in their past white dresses and gave a charming musical programme, with a little singing thrown in for good measure. Billy Carter and his faithful old banjo made a big hit, as they always do. The Dancing Mitchell, who are all life and action from their first entrance to their final exit, scored tremendously. They are a remarkable pair of gymnastic dancers and do not spare themselves for one second while they are on the stage. Their act, properly placed, would be sure to make a big hit in any musical comedy production. A girl named Mattie, assisted by four girls, gave a rather distressing performance, singing songs on the Indian order. The Chamberlins again proved themselves expert with the lasso, and Cogan and Bancroft, roller-skating comedians; Demone and Belle, grotesques; Bert Lennon, impersonator; Colonel Magnus Schult's dogs, Paul Frederick, equilibrist on the wire; Professor Donar, magician, and the vitagraph were also in the bill.

HAMMERSTEIN'S VICTORIA.—Le Domino Rouge made her last appearance in New York for the present and again caused much comment. Emmett Corrigan and company scored a big hit in The Card Party, which was written by Mr. Corrigan himself. The laughing success of the week was made by Will H. Murphy, Blanche Nichols and company in From Zaza to Uncle Tom. Nothing funnier than this act has ever been seen in vaudeville. McMahon's Minstrel Maids and Watermelon Girls were warmly cheered and went about their work with great spirit. Kitty Trancy's pony and dogs were put through their paces smartly by the clever mistress. Fields and Ward shot quick jokes and hit the bull's-eye every time. Frank Bush had several new stories, and these together with his old ones made up a pleasing turn. Chassino, who makes shadow pictures with his hands and feet; the Eight Shetlands, singers and dancers; and the motion pictures made up the remainder of the bill, which drew big houses.

PROCTOR'S TWENTY-THIRD STREET.—Cinquavalli, the world-famous juggler, finished his second successful week and won unstinted applause for his extremely clever feats. The special feature of the bill was The Girl in the Clouds, which was fully described in this Mirror a few weeks ago. It is a striking act and is interesting as well as entertaining. Cliffe Bernae's Circus was voted the funniest thing of its kind ever seen at the house, and the audience went into paroxysms of delight over the antics of the donkey which threw would-be riders all over the stage. The Nichols Sisters, always prime favorites, were on hand with some new songs and the hit they scored was most emphatic. A. O. Duncan ventriloquized in his own peculiar way, which means that he had many comical events that were highly relished. Mr. and Mrs. Allison were as popular as ever in their amusing skit, and George B. Alexander rattled off some jokes cleverly. The Misses Delmore, Willie Gardner and the pictures were also entertaining.

HURTIG AND SCAMMON'S.—McWaters and Tyson with their smart singing and dancing won any amount of applause. Emil Hoch, Jane Elton and company were prime favorites in Mile, Ricci, Klein, Ott Brothers and Nicholson, fresh from European triumphs, again proved themselves past masters in instrumental work. George H. Wood delivered a most entertaining monologue in which there was much good philosophy as well as an abundance of humor. Fields and Woolley were seen in their new act, which is one of the best they have ever had, and they kept the house in roars during their entire performance. Elizabeth Murray had some new songs and stories, and it is unnecessary to say that she was recalled repeatedly. Mooney and Holbein, singers and dancers, the Josselin Trio and the pictures completed the programme.

ALHAMBRA.—Colonel Gaston Bordenberry, the great rifle shot, made his first appearance at this house and scored bull's-eyes enough to please the most ardent sportsman. Hal Davis, Inez Macaulay and company were very successful in Pauline Roberts' comedietta. His second and final week in Dick Turpin and was enthusiastically received. Lee Harrison had a string of stories that seemed to suit the taste of the patrons very well. Trololo in his new act, The Hotel Office, was extremely pleasing and his jokes had a fresh flavor. Potter and Hartwell astonished every one with their acrobatic and gymnastic work. Other good turns were Carlisle's dogs and ponies, the Walkowsky Troupe of Russian dancers, Leo Nino, and the vitagraph.

PROCTOR'S FIFTY-EIGHTH STREET.—Della Fox was the headliner and her admirers thronged the theatre at every performance. O'Brien and Havel made merry in Ticks and Clicks. Fred Ray and Juliet Wood scored a big success in their very funny travesty, Tom Harty, juggler, easily won many laughs. Rocher's ponies pleased the children greatly. Harry Thomson made one of the big hits of the bill, as his material was thoroughly appreciated by the East Siders, many of Thomson's types being taken from that section of the city. The Little Black Man, Barr and Evans in their amusing skit, Avery and Hart, and the pictures completed a good bill.

COLONIAL.—The Prince of Pilsen City Girls, headed by Trudy Shattuck, were the leading features of a fine programme. Felix and Harry scored a decided hit in their comedietta, The Boy Next Door. Jewell's manikins in their remarkably pleasing act won approval. E. J. Jones, who has a very sweet voice, entertained with several of the latest songs. The Four Milons repeated the success they made at the Hippodrome during their long engagement there. Carlin and Otto, funny Dutch comedians; Mallory Brothers, Brooks and Halliday, Sara, the juggler; Probat, the mimic, and the pictures were also on the list.

HIPPODROME.—A Society Circus continued to attract audiences that tested the capacity of the mammoth theatre at every performance. The crowds were as enthusiastic as they were on the opening night, and it may be safely predicted that the present entertainment will run well into the summer.

The Burlesque Houses.

DEWEY.—The Bon Ton Burlesquers, under the direction of Weber and Rush, played a very successful engagement last week. In addition to the burlesque, Americans in Spain and Miss Bell's Ladies' Seminary, there was a good olio, embracing Tom Haman, Keeler and Watson, Berg's Merry Girls, Whalen and Seales, and Laredo and Blake. This week Harry Bryant's Extravaganza company.

GOTHAM.—Rice and Barton's Extravaganza company, noted for its amusing performances, drew a series of large audiences who were thoroughly pleased with the entertainment. This week Trocadero Burlesquers.

CIRCLE.—Wine, Woman and Song proved a potent attraction for the opening week of 1906. This week Robie's Knickerbockers.

LONDON.—The New Century Girls, including Edyth Murray, Stewart and Desmond and others, pleased large crowds. This week The Merry-makers.

MINER'S BOWERY.—The Kentucky Belles made their first appearance this season and presented a diverting bill to good audiences. This week The Mascottes.

MINER'S EIGHTH AVENUE.—The Brigadiers, with a bright, lively entertainment, made a big hit. This week, Kentucky Belles.

MIDNIGHT MINSTREL PARADE.

Promptly at midnight, Dec. 31, John W. Vogel's Big City Minstrel Band marched through the principal streets of Schenectady, N. Y., playing loudly, and people along the streets as far as the band could be heard awoke and wished each other a "Happy New Year." From midnight until after one o'clock there were probably more people on the streets than have been seen out at that hour on a Sunday for a long time. They were coming from the watch meetings and from the homes of friends, after having watched the old year out and the new year in. The band proceeded to the clubrooms of the local series of Eagles and the clubbers were banqueted by the members of that order.

IMPORTANT ELECTION OF OFFICERS.

Through the courtesy of C. C. Bartram this Mirror is enabled to publish a list of the officers elected at the last meeting of the International Artists' Lodge, the powerful organization of vaudeville performers that has done so much to raise the standard of variety in Europe, and which has done so much for the protection of its members. The new officers are as follows: Max Berol Konorah, president; Leo Hersberg, vice-president; Heinrich Blank, treasurer; William Berol and Felix Wagner, secretaries; Charles Mertens, Henry De Vry, and Siegwart Gentes, auditors. Executive Committee: Jean Clement, Gustav Wille, Nichol Kaufmann, Camille Schwarz, Otto Allison, Adolf Wotmari, Bernhard Allison, Paul Milon, Max Zerner, Josef Adelmann, Hugo Floets-Larella, Fredy Maakwood, Max Franklin, William Schiff, Max O'Orretta, Anton Sattler, Max Rose Marsella, Claude C. Bartram, Albert Bill, Valentin Klein, W. Zimmermann, Josef Rubens, Hugo Guitano, Emil Kils, Willy Pampstra, Jean Gerani, Maffi Aunser-Maxini, Ludwig Teitheim, H. Aertens, Arthur Martinus, H. Mountford, Frans Pospichil, A. Vasilien, Georg Calder, B. Newstom, Harry Leblins, Paul Yoka, W. Picardy, Emil Czekowsky, E. Boga, J. Hubertus, J. D. Barowsky, A. Barskow, W. Hagedorn, Michael Kara, W. Uesamm, Harry Houdini, P. Petras, Georg Technow, and H. Griff.

BIG COMBINATION FORMED.

The Interstate Amusement Company, of which H. F. McGarvie is president, and which since the beginning of the season has opened vaudeville theatres in Waco, Fort Worth, Hot Springs, Dallas, Houston, San Antonio and other Southern cities and has a number of other openings in view in the near future, has formed an alliance with the Western Vaudeville Association of Chicago, through which the acts booked over the Western circuit will play the Interstate houses. The Interstate people have assimilated with the Western managers simply on the booking of acts and will maintain the exclusive ownership and control of all the theatres under their management. This new arrangement means that the patrons of all the Interstate theatres will have better programmes than they ever dreamed of seeing, as it will now be possible to secure the very best acts the market affords. When Mr. McGarvie launched the Interstate enterprise there were many doubters who shook their heads and predicted that the scheme would fall through, as it was too big to handle, but Mr. McGarvie is a big man, physically and mentally, and he has handled nothing but big things since he has been in the amusement business. It is not to be wondered at, therefore, that his gigantic task has been crowned with success, and that the financiers in St. Louis who reposed their confidence in him have not been disappointed.

A. V. A. HOLDS SOCIAL SESSION.

The annual social session of the Associated Vaudeville Artists of America was held at the rooms of the organization, 8 Union Square, on Sunday evening, Dec. 31. There was a large attendance of members and invited guests, and the great jollity prevailed until the tiny hours of the morning. Secretary Lew Morton made a speech, in which he announced that the body had gained over 200 members during the past year, and is growing by leaps and bounds. Harry Thomson was presented with a box of cigars and responded with a very witty speech. Among those who entertained were Signor Zarn, George E. Lang, Maurice Travers and company, the Amphion Four, Miss Zarn, Will Jennings, and Fred Cohn. The watchword of the occasion was "eat, drink, and be merry," and the committee saw to it that every one had a good time. The officers of the Associated Vaudeville Artists are: Harry De Veau, president; Joseph Hardman, vice-president; Lew Morton, secretary; George F. Galotti, treasurer; Samuel Murphy, guardian. Andy Amann, Frank Golden, and Henry Lehman are the trustees and the delegates to the various trades councils are: James L. Barry, Harry De Veau, Harry W. Morton, Otto Steinert, Benjamin Hobson, Fred Cohn, and H. W. Morton.

RICE AND BARTON'S LOSS.

Rice and Barton, the extravaganza managers, received word on Christmas Day that their property at Centropore, Long Island, had been destroyed by fire the night before. The news came by telephone to Mr. Barton at Newark and to Mr. Rice at Springfield, Mass., and was a dreadful shock to both. The house destroyed has been the scene of many pleasant entertainments given by these jolly hosts to their legions of friends. Mr. Rice expended large sums last summer making many improvements, and the building was one of the most comfortable homes on Long Island. The fire began from a defective fuse and was soon beyond control. Some few articles, programmes and pictures whose value was beyond price, because they can never be replaced, were destroyed. The loss outside of these things is about \$25,000, partly covered by insurance. A new home will be built as speedily as possible, and this time it will be of fireproof material. Many telegrams of sympathy were received by Rice and Barton while at the same time they were receiving holiday greetings from those who had not heard of the fire.

KOHL TO BUILD IN MILWAUKEE.

C. E. Kohl, the vaudeville magnate, who has just finished the building of the magnificent Majestic Theatre in Chicago, announced last week that he will erect a duplicate of this house in Milwaukee and that vaudeville will be given in it on a lavish scale. A new house in Chicago is said to be one of the finest in the world, and the residents of Milwaukee are looking forward to a treat when Mr. Kohl opens his new theatre in that city. Mr. Kohl declined to make any statement regarding the location of the new theatre, but he declared positively that it will be an accomplished fact as soon as he can perfect his plans.

HAMMERSTEIN UNDERGOES OPERATION.

Oscar Hammerstein has been troubled for some time past with a growth in his nose that interfered with his breathing. On his return from abroad a few weeks ago he placed himself under the care of a surgeon, who removed the growth. It appeared again, however, and it was finally decided that the bone of the nose was affected and a portion of it must be removed. The operation, which is a very delicate one, took place on Thursday. It was very tedious and extremely painful, but the manager stood it without flinching. He was very weak after it was over, but insisted on attending to his duties at the Victoria Theatre as usual in the evening.

LOUISE ALLEN-COLLIER IN VAUDEVILLE.

Louise Allen-Collier, who has been seen in many notable productions, and who was especially successful as a member of the old Weber and Fields company, has decided to enter vaudeville. She is announced to make her debut at Keeney's Theatre in Brooklyn this week in a sketch called A Wild Idea. There are five characters in the play, which was written for Mrs. Collier by Mrs. Charles A. Doremus. A feature of the act will be a new Indian song called "Dancing Eyes," written by Frank A. Bernard and E. F. Kendall.

NEW ACTS FOR THE HIPPODROME.

Thompson and Dundy announce the appearance at the Hippodrome on Jan. 22 of four European circus acts. The George Bonhair-Gregory Troupe, six in number, will come to this country heralded as a famous group of acrobats. George Bonhair, known for his strength and skill, is the leader. In the star act Bonhair supports and balances the remaining five members of the troupe, an aggregate weight of five hundred pounds. Accompanying them will be Mile, Lerla, a horsewoman; Ralph Johnson, who turns somersaults on a bicycle, and the Four Dumbars.

A BUSY DAY.

On Christmas Day in St. Louis Herrmann the Great gave three private entertainments beside his two regular performances at the Columbia Theatre. The first one took place at 11 A. M. at the Chamber of Commerce, where the Merchants' Association held its annual entertainment and for which a splendid programme was furnished by the management of the Columbia. At 4 o'clock Herrmann did his regular turn at the Columbia, after which a carriage took him to the residence of a Mr. McGrary, where a Christmas party was given. He performed between 6 and 7 o'clock, and at 10 o'clock made his second regular appearance at the Columbia, after which another carriage took him to the residence of Mrs. Wallon, a wealthy society leader, where he played at midnight. He made a large sum of money with these extra engagements, and celebrated by giving a banquet to a party of friends at the Planters' Hotel.

DOHERTY SISTERS' PLANS.

The Doherty Sisters, who are noted for their ginger and effervescence, have separated temporarily. They will go in different directions for the rest of this season, but will be together again next year in vaudeville, when they will present a big novelty on which they are now at work. Anna has joined Lew Fields' company to play the soubrette role in It Happened in Nordland, and Lillian has replaced Grace Garner as leader of Jack Mason's Society Belles. Miss Garner retired to begin rehearsals as prima donna of The Golf Players, a new act now being prepared for vaudeville by Jack Mason.

POLI TO BUILD IN JERSEY CITY.

S. Z. Poli, who controls vaudeville theatres all over New England, not content with his present holdings, will invade the State of New Jersey in the near future. He has secured a plot of ground in the heart of the shopping district in Jersey City, and will build a fine theatre on the lines of his new house in New Haven. When finished it will be added to his circuit, which is enjoying wonderful prosperity. Mr. Poli is a great hunter. He made a humble beginning in New Haven, and success after success has crowned his efforts, until to-day he stands as a formidable rival to managers who have been in the business many years longer than himself.

SALE OF THE NASSAU THEATRE.

The Nassau Theatre, at the corner of Willoughby and Pearl streets, in Brooklyn, formerly known as Watson's Cozy Corner, was sold at public auction in foreclosure proceedings on Thursday last. There was due on the property \$95,100, which included a second mortgage of \$13,500 held by the Title Guarantee and Trust Company. There was only one bid, \$65,000, and the property was sold to Edward H. Crandall, manager of the Hotel Touraine. It will continue to be run as a burlesque house.

VAUDEVILLE IN BROOKLYN.

At the Orpheum this week are Trudy Shattuck and Prince of Pilsen Girls, Felix Barr and company, Jewell's Manikins, Four Milons, Probat, Louise Dresser, Mallory Brothers, Brooks and Halliday, and R. J. Jones. Last week were Arthur Prince, Ida Rene, Five Mowatts, Three Demonds, Ideline Cotton, and Nick Long, Camille Trio, Smith and Campbell, Two Pucks, and Lawson and Nemon.

At Hyde and Behman's this week are John T. Kelly, Edna Ang, Will Rogers, Klein, Ott Brothers and Nicholson, Max Durrey, and W. A. Mortimer, Harigan, J. Aldrich Libbey and Katherine Traver, and Les Orteneya. Last week Mabel McKinley, Mr. and Mrs. Mark Murphy, Max Waldron, Charles Kenna, Press Eldridge, Mr. and Mrs. Howard Truesdell, Artie Hall, Three Madams, and Rae and Bendina.

At Keeney's are Louise Allen Collier, Arda Overton, Walker and Gria, Harry Tate's English Comedy company, Alhambra Sextette, Winchman's bears, Three Cartmelles, Carrie Scarsden, and Edwina. The Gotham offers a new comedietta, The Envoys, D'Alma's dogs and monkeys, Hawthorne and Burt, Gaylor and Graff, Harry H. Lotis, and Lawson and Nemon.

At the Amphion are Six Musical Cutters, Bailey and Austin, Gracie Emmett, Frank Bush, Green and Werner, Harry Le Claire, Sabel Johnson, and Reichson's dogs. GEORGE TERWILLIGER.

VAUDEVILLE JOTTINGS.

Estelle Wordette and co. are making a hit over the Orpheum circuit. They are fully booked up to May and play return dates over the Kohl and Castle, Anderson, Hopkins, and Orpheum circuits. Miss Wordette's new sketch will have four people in it, and Adele Fenton has already been secured to play an old maid part.

Thibbets and Scully, of Lowell, Mass., have taken a lease of the Casino Theatre for five years, with a privilege of fire insurance, and will convert it into a first-class vaudeville house. Astorzy Brothers, contractors, have begun the alterations, which will cost about \$6,000. New seats, a raised floor, balcony changed to horseshoe shape, a new stage and all new scenery will be some of the improvements. A new dressing-room and a women's waiting and dressing room will be fitted up. The seating capacity will be 1,000.

Laura Deane and Charles Van Dyne have secured a very novel sketch from the pen of Charles Horwitz and it is now in active rehearsal preparatory to production on January 15. It is called The Envoy from Japan and, as the title indicates, the characters will be new to the vaudeville stage. Besides a very cleverly written story, with unique comedy situations, the act includes some musical specialties of a high order. As it will be especially well dressed and mounted, it should prove a decided acquisition to a branch of the profession which is always ready and willing to appreciate a novelty.

Tommy O'Dell, who has been connected with the Al. G. Field Greater Minstrel as stage director for many years, left the co. at Youngstown, O., a few days ago on account of ill health. Mr. O'Dell will go to Denver and will rejoin the co. at that point in April, on route to the coast. Mr. Field's family left Columbus with the co. Christmas eve, and as far as New York, where they will visit for several weeks. The Field co. closed the Southern tour just before the holidays, recording the heaviest business ever done by the organization in the South. It played to capacity houses at Wheeling, W. Va., New Year's Day, notwithstanding the fact that five minstrel co. have played in that city this season.

Lucille Saunders, the operatic contralto, will make her reappearance in vaudeville at Proctor's Twenty-third Street Theatre week of Jan. 22. Miss Saunders will be heard in several selections in which she has scored a great success.

Adele Blood, a society girl of Alameda, Cal., made her debut at the Orpheum, San Francisco, last week under the stage name of Iola Van Dyne.

Fred Waddell, the club juggler, joined the Eagles at Alpena, Mich., a short time ago.

Harry G. Keenan, who has been playing Prince Phalot in The Shepherd King, leaves the co. on Jan. 18 to begin rehearsals of a vaudeville sketch in which he is to support a well-known star.

Maudie Moring, well known in vaudeville, who was knocked down and run over by an automobile a few days ago, is out of danger from her injuries. It was at first feared that she was seriously injured internally, but this proved fortunately not to be the case. Her numerous friends hope for her speedy convalescence.

"Yams," the latest act on the "mechanical doll" order, was shown for the first time in New York at the American Theatre on Sunday evening last. The man used in the act is over six feet high, and squeezes himself into a small box. While he is in the box he changes his costume from that of a soldier to full Menchistophes dress.

After an absence of over three years from vaudeville, during which they starred in Man for Man, George H. Whitman and Eloise Davis reappeared at Keith's Union Square Theatre last week in a new rooster travesty, entitled His Little Game. Whitman and Davis are well remembered by vaudeville patrons in the past by their excellent travesty on Blue Jeans, which met with universal approval, and stamped them as experts in that special field of entertainment. Being so long out of vaudeville and introducing a new travesty, A. K. Hodgson, of the Keith enterprises, booked them for one week only at the Union Square through James J. Armstrong, but after their first appearance their success warranted an immediate contract for other houses on the circuit. They are in Philadelphia this week, with Providence to follow.

The rumor has again been revived that a well-known manager is looking for a site for a vaudeville theatre in Hartford, Conn., to be run in opposition to Poli's.

A. McAllister, manager for Ida Rene, has written Trudy Minors a letter, in which he refers to a review of Miss Rene's act that appeared last week. The article mentioned the fact that May Belfort is using

VAUDEVILLE.

VAUDEVILLE.

B. F. KEITH'S THEATRES and VAUDEVILLE BOOKING CIRCUIT

Keith's Theatre, Boston, Mass. Chase's Theatre, Washington, D. C.
 Keith's New Theatre, Boston, Mass. Keweenaw's Maryland Theatre, Baltimore, Md.
 Keith's Theatre, Providence, R. I. Shen's Garden Theatre, Buffalo, N. Y.
 Keith's Theatre, Pawtucket, R. I. Shen's Theatre, Toronto, Can.
 Keith's New Theatre, New York City. Moore's Theatre, Rochester, N. Y.
 Keith's Prospect Theatre, Philadelphia, Pa. Temple Theatre, Detroit, Mich.
 Keith's Royal Princess Theatre, Cleveland, O. Moore's Theatre, Portland, Me.
 Keith's Theatre, London, Eng. Park Theatre, Worcester, Mass.
 Harry Davis's Grand Opera House, Pittsburgh, Pa. Grand Opera House, Syracuse, N. Y.

Performers will benefit themselves by keeping this office informed of their route and open time.

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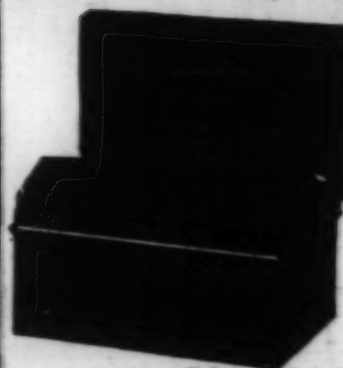
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